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VARIETY

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K. & E. SIGNING CONTRACTS

Will Open Four Houses in April -- William Morris Exclusive Agent

On Thursday, after the printed forms of the contract gotten out by William Morris arrived in his office, about fifteen were filled out and signed by the artists and Klaw & Erlanger.

The time given each artist ran from twenty to forty weeks. Most of the contracts called for next season's engagements.

It is understood, however, that Klaw & Erlanger will open four of their theatres for vaudeville during the month of April. All are located outside New York City and Brooklyn.

The Garrick in Philadelphia is scheduled, as already announced, to play vaudeville on April 22, but the opening may occur before that date. It is reasonably safe to suppose that the Academy of Music in Baltimore is another; the Boston Theatre in Boston the third, and either the Lyceum Theatre in Buffalo, or the Columbia Theatre in Washington the fourth, with the indications favoring the Washington house.

William Morris refused any information as to the opening of the K. & E. theatres when seen on Thursday. Mr. Morris said that when the time arrived for a statement Messrs. Klaw & Erlanger would issue one, and he thought that within the course of the coming week, a full announcement would be made by the firm.

Mr. Morris did not deny that the houses as mentioned above had been selected but would not confirm it. He stated that the contracts had been signed by Klaw & Erlanger, and that more would be entered into as fast as the artists' signatures could be secured.

A great many acceptances, Mr. Morris said, were from artists playing out of town. Owing to the delay in procuring the new form of contract, no agreements had been entered into in writing as he did not care to use his old form.

When asked to confirm the report that he had entered into a contract with Klaw & Erlanger to represent them exclusively as booking agent for a term of years in their vaudeville ventures, Mr. Morris did so, but declined to divulge any of the terms of the contract between himself and K. & E., or to give the length of life it had, excepting to say that he was fully satisfied with it in every way.

"Exclusive Booking Agent" has only one meaning. All acts and artists playing the vaudeville time of Klaw & Erlanger will have to book through the office of William Morris. The announcement that Mr. Morris had secured a contract with this condition caused considerable surprise.

Without a house of his own; with not a manager of importance left in his office, it was not generally supposed that Klaw & Erlanger would delegate Mr. Morris as their exclusive agent, but rather place themselves in a position to accept acts from any agent or direct, with a leaning towards the Morris Office.

A. L. Erlanger, of the firm, was asked for a statement for this week's issue of Variety, but replied he was not ready at the moment to give one. Mr. Erlanger said he thought that by next Saturday a full and comprehensive announcement could be made, and he considered it wiser policy to wait until he could go fully into the details.

The managers connected with the United Booking Offices decline to look upon the opposition of Klaw & Erlanger as real. The impression in public is given that the whole affair is a "deal" for K. & E. to rid themselves of the New York Theatre, although they admit that if the firm obligates itself by thousands of dollars through signed contracts, it must mean something, but wind up all arguments by adding "Wait until the contracts are signed—if they are signed."

If Klaw & Erlanger contract for fifty artists at an average of twenty weeks each, that will entail a liability of $250,000, at the very least. If contracts are entered into to any extent at all it will require few to involve the firm for $1,000,000 and upwards.

The feeling grows stronger daily that Klaw & Erlanger are in vaudeville to stay. Mr. Erlanger's interview in last Sunday's "Herald" convinced many skeptics up to that time.

It has been reported that Mr. Erlanger informed E. F. Albee, the general manager of the United Booking Offices, that no amount of money could dissuade him from his vaudeville idea.

The artist is watching the proceedings complacently. With Klaw & Erlanger in vaudeville as opposition, the artist is optimistic over his future.

MARTIN BECK RETURNING.

Martin Beck, general manager of the Orpheum Circuit, and one of the Western Vaudeville Association pillars, is due to arrive in New York on Wednesday, March 6, from London.

MILO ON THE ROOF.

When the opening performance is given on Hammerstein's Roof this season, Milo, the female study in bronze, who has been causing talk on the other side through the generous display of her proportions, protected only by a coat of bronze, will be among the attractions.

Upon the foreigner proving a success, it may be expected that a flood of "Milos" under different names will spring up all over the country.

LOST $1,000 IN PROPERTY.

Altoona, March 1.

The Moulier Sisters, a German bar act, played the Lyric last week. They did not remove their effects from the theatre, and when it was destroyed by fire on Saturday night, the girls' property was consumed at the same time, bringing about a loss of $1,000.

They claim the United Booking Offices is liable. It seems they had their date for this week shifted ahead, and in consequence, were in no hurry to remove their effects from the theatre. After the fire, the sisters said that had not their time been shifted, they would have been working, making the "jump" immediately. On this view they are claiming the full amount from the New York offices.

NO KEITH-SHUBERT DEAL.

A rumor during the week had it that the United Booking Offices and the Shubert Brothers would form a one million dollar corporation for the purpose of fighting the Klaw & Erlanger vaudeville invasion through the legitimate houses.

The scheme, as talked about on the street, was to give the best attractions on the Shubert list when opposing K. & E. houses at popular prices, and in cities where the United Booking Offices placed their vaudeville attraction, but which were devoid of Shubert theatres, the vaudeville theatre in that town would be given over to the use of the Shuberts for a week or more at intervals during the season.

Other schemes were also embodied in the idea, which upon investigation seemed to have no basis.

TO LEGALIZE SUNDAY SHOWS.

In Albany the Legislature is awaiting the presentation of a bill by a New York Assemblyman authorizing Sunday concerts, with certain restrictions.

M. S. Bentham is active in support of the measure, which will be introduced, it is believed, on behalf of certain New York theatrical managers who closed their house on Sunday nights during the present season, preferring not to run the risk of a conflict with the local authorities.

A manager this week in speaking of the measure said that he knew the contents, and even though it were passed by the Legislature, the benefits under it would not materially improve the present situation in its legal aspect.

This manager also said what is generally known that any attempt to give liberty in the larger cities on the Sabbath will be strenuously opposed by the "hayseed" legislators.

NORA BAYES GONE ABROAD.

Norah Bayes, the singing comedienne, sailed last Wednesday for Paris for the purpose of further cultivating her voice under the tutelage of Sara Robinson Duff, who gave Miss Bayes her early vocal training in the same city.

Miss Bayes has an optional contract to appear under the management of Charles Dillingham in a musical piece next season. She says if the part allotted is satisfactory, she will return to fulfill that engagement; otherwise an offer the singer has received from Geo. Edwardes in London may be accepted, and Miss Bayes remain permanently on the other side.

DOROTHY RUSSELL SINGLE.

Dorothy Russell, it is said, has abandoned her latest vaudeville venture, "The Teddy Bears," because of a disagreement with her leading man, Harry Watson. She is now seeking engagements for herself in a single singing act, promising that she will put on another "girl act" as soon as it can be prepared.

WALTER JONES HAS A PARTNER.

With the separation of Mabel Hite and Walter Jones, Mr. Jones announces that he will hereafter appear with Madge Vincent in vaudeville. The nature of the offering did not accompany the announcement, although this is supposed to be a matter for after consideration, following a consultation with M. S. Bentham, who will book the new act.

COMPLICATED IN ST. LOUIS.

St. Louis, March 1.

That St. Louis is in a big vaudeville war is apparent. The new situation will be brought about here by the entrance of the Oppenheimer Brothers, now building the "American Theatre" at Seventh and Market streets, booking through the Morris office.

St. Louis has a population of sufficient size for at least two first-class vaudeville houses. There is no city in the United States of similar size with so few theatres.

T. R. Tate, of Middleton & Tate, who control the Columbia Theatre and other popular price houses in St. Louis, said: "Mr. Middleton and myself are partners with Stair & Havlin in our St. Louis houses and four in Chicago, and are not in alliance with Klaw & Erlanger. We will retain the Columbia as a first-class vaudeville house, and spend considerable money in improvements for the coming season. We will run the Grand Opera House for continuous vaudeville at 10, 20 and 30 cents, and book all shows heretofore seen at the Grand in our new $300,000 theatre at Eighth and St. Charles streets, which will open next September. The new theatre will seat about 2,200.

"As regards the vaudeville situation which, it is claimed, will be developed here, we are not disturbed."

ZANCIGS GOING ALONE.

Commencing Monday, March 4, the Zancigs, "thought transmitters" who created a great deal of discussion in London among scientists and others, will commence a road tour, playing provincial towns, under their own management.

They have been well advertised throughout Great Britain, and were given considerable prominence by the English press after appearing twice before England's King.

Mr. Zancig is of the belief that had he been properly handled when first appearing in this city, a similar result would have followed. The mind readers first played in New York City on Hammerstein's Roof. They closed the show, and what remained of the audience each night had to huddle close to the stage to hear the questions and answers.

Zancig's opinion is not shared by showmen here. While it is admitted the conditions were unfavorable for a sensation such as they achieved in London, the American public is not quite as gullible as the English. Over in London they refused to believe that the Zancigs were human and the brainest men in England's largest city expressed wonderment at the exhibition, believing in its genuineness.

Even so eminent a newspaper man as W. T. Stead, on the other side, and Alan Dale over here have expressed absolute faith in the mental telegraphy the Zancigs claim to possess. Mr. Dale was much impressed by a lengthy article of a Columbia University professor in physiological research, printed as an expose of the Fays in which the learned college man cited the Zancigs as the "real article."

Gallagher and Barrett received an offer to play "The Battle of Too Soon," their latest comedy sketch, with a burlesque company next season, a contract for forty weeks at a large salary being part of the bargain.

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Al Sutherland, the agent, is now in his new offices on the eighth floor of the St. James Building.

Maggie Cline says she will work "now and then" when the town isn't too small or to work too steady.

Major Burk, secretary of the White Rats, was obliged to go to a hospital this week owing to a severe cold.

Madeline Barber was granted a divorce from Wilford H. Barker in the New York Supreme Court on February 20.

Harry LeClair, the impersonator, after six weeks in the hospital, caused by breaking a leg, is able to be out again.

Edna Kollins, wife of Stuart L. Kollins, of Polk, Kollins and the Carmen Sisters, died last Monday in England of tuberculosis.

Seymour and Dupre arrived in New York this week for a stay of three months. They will return to fill engagements on the Continent.

Agnes Lynn has left the act known as Stanley, Lynn and Fay, and will do a single turn hereafter. Stanley and Fay remain together.

Stuart Barnes has been offered 80 weeks for next season. Both the United and Morris offices offered Mr. Barnes forty each. No decision.

Desval with a foreign horse act has been engaged for the Hippodrome next season.

Collins and Hart were shifted from the Grand Opera House, Pittsburg, where they were to have played this week, to the Colonial, New York.

Genaro and Bailey will open their starring tour in "Tony, the Bootblack Detective," under the management of Al. H. Woods on August 15.

The "Parisian Belles," under the management of Chas. E. Taylor, did not "lay off" this week, playing "one-nighters" in Pennsylvania instead.

The Curzon Sisters, after a run of fourteen weeks at the Hippodrome, close to-night. They open at Bostock's Hippodrome, Paris, March 16.

Jack Horton and Mlle. La Triska, with the "Innocent Maids," leave the show to-night. They will play vaudeville, opening on the Orpheum circuit.

M. S. Bentham has contracted with the United Booking Offices for all next season for Felix, Barry and Barry and Lamar and Gabriel in "Buster Brown."

"A Night With the Poets," a new musical offering backed by George Homans, opened at Reading Monday. Ten people are employed in the sketch.

At the conclusion of the tent show season, Bradna and Derrick will play vaudeville for the entire Winter, having been booked by the United offices.

Harry B. Lester has decided to play vaudeville alone. It is on the tapis that Mr. Lester will again play under the Shubert management next season.

Alexia, the French premier ballerino, who opened with the new ballet at the Alhambra in London Monday evening, is reported to have been successful.

The Six Mowatts, who were booked to have sailed for London to open at the Alhambra early last month, did not do so. Other time later on has been arranged.

The Rooney Sisters, who were booked to play Hammerstein's next week, were compelled to cancel, as one of them will leave to undergo a surgical operation.

James and Sadie Leonard are the "extra attraction" with the "Dainty Duchess" show while it plays the Star and Gaiety theatres in Brooklyn this and next week.

"Athletic Night" has been added at Miner's Bowery Theatre. Tuesday nights have been set aside for sports, while "amateur night" falls on Friday as usual.

J. D. Van Epps, leader of Max Witt's "Sophomores," and Florette DeMar, a sister of Carrie DeMar, have made announcement of their engagement to be married.

Burt Greene has purchased a forty-foot motor boat, and the anchorage the coming summer will be at 155th street. Mr. Greene has named the craft "The Red Head."

Grace Hazard, in "Five Feet of Comic Opera," has been booked by Myers & Keller for fifty weeks next season over the United Booking Offices and Orpheum circuits.

Vesta Victoria remains over next week at the Alhambra in Harlem. She receives the distinction of being the first artist to play three continuous weeks at that house.

Nellie Lytton, of Lytton and Marsden, had $70 stolen from her while stopping at a Connecticut hotel recently. The landlord settled with Miss Lytton for one-half the amount.

In the new act of John Clinton and Irene Jermon's, Mr. Clinton makes his exit at the finale through the orchestra, singing "I've Said My Last Farewell; Toot, Toot, Good-bye."

The meeting day of the Vaudeville Comedy Club has been changed from Sunday at noon to Tuesday evening after the shows. The first meeting under the new rule was held this week.

Cora Beckwith, the swimmer, had her outfit burned in the C. B. & Q. Railway freight house, Chicago, Christmas week. The railway company will furnish a complete new outfit for her.

Edyth Blaney, 20 years old, a vaudeville artist, died Feb. 22 at the Swedish hospital, Kansas City, Mo. Her husband, Harry Chester Blaney, an actor, is a cousin of Chas. E. and Harry Clay Blaney.

The press bureau of the Percy G. Williams Circuit, under the direction of F. S. Waldo, will retain the suite at 1440 Broadway, formerly occupied by Mr. Williams, until the expiration of the lease on May 1.

"The Stunning Grenadiers," the new foreign "girl act" now here under the management of Lasky, Rolfe & Co., will play its first American engagement at the K.-P. 23d Street theatre week of March 11.

The United States Agency of "Das Programm," the official organ of the International Artists' Lodge, of Germany, has been located in the office of Paul Tausig, at 104 East 14th street, New York City.

Leo Masse, H. B. Marinelli's representative, now abroad, wishes the impression that he is no longer at the head of the New York office corrected. Mr. Masse says that he will return in August next to resume active charge.

R. A. Roberts has been working under very trying circumstances the current week, owing to a severe attack of the grip. He has been practically prostrated after each performance, but stuck to it with bulldog tenacity.

Somers and Law are preparing a second edition of "Mr. Auto-from-Mobile" which they are using this season. It will be shown next Fall. Fred Law will give a new character in the act, and Bert Somers with continue as "straight."

W. B. Watson, the Western Wheel manager, will play stock burlesque at the Trocadero Theatre, Philadelphia, the coming summer. There will be a weekly change of bill. Mr. Watson has the major portion of his stock company engaged.

Max Konorah, president of the I. A. L., and now travelling with the Orpheum Road Show, will return to New York in about four weeks, not playing the return dates the show is routed for. Mr. Konorah will leave for Germany shortly after his arrival.

Harry Radford, of Radford and Valentine, has placed the Keeley Bros., McCart's Monkeys, The LeBards and Herbert abroad. Mr. Radford is anxious to take a Pickaninny band back with him, but up to date has been unsuccessful in securing one.

Dave Warfield is reputed to have received sufficient profits from a string of "Nickolets" he is financially interested in to retire from the stage, without worry over his future existence. Mr. Warfield and J. Austin Fynes hold joint interests in some of the amusement places.

Sadie Clark and Charles Conway have agreed to do an act together in "one." Mr. Conway was formerly in support of Virginia Earl in her latest sketch. Miss Clark writes her own songs, and has one about the "Hot Lunch Man." A "prop" will be a regulation street vendor's cart.

Walters and Prouty were obliged to cancel Poli's Worcester this week owing to Mr. Prouty's suffering from a severe cold. Harry Walters went on alone, playing Monday matinee and evening. Tuesday Gaston and Green were summoned from New York to substitute. Walters and Prouty will open in Hartford Monday and finish the Poli time.

Charles Leonard Fletcher, who will return to America on April 24 after a trip over the globe, has another "round the world" tour planned for '09-'10. Mr. Fletcher signed return contracts with Harry Rickards, of Australia, also the Hymans, of South Africa, for that time. His American reappearance will occur at the Orpheum, San Francisco, May 5.

David L. Robinson, late manager of the Williams Orpheum theatre, Boston, will return to New York the early part of the week, taking charge of Williams' Colonial at once. Vic Williams, the Colonial's present manager, will make his headquarters with his father in the St. James Building, giving more attention to the general booking than he has in the past.

When Brindamour, "the Jail Breaker," played Allentown recently, he released himself from a locked cell at police headquarters in eight minutes, to the gaping amazement of the natives. A committee of citizens called on the chief of police the same day after the occurrence and wanted to know how it was possible. The official offered to illustrate, and locked himself into the same cell, with a strange padlock on the door. Unable to release himself, the chief was obliged to send for Brindamour, who accomplished the trick while the "committee" snickered at the embarrassment of the city's guardian.

BALK AT WESTERN'S NEW PLAN.

The meeting of Western Burlesque Wheel managers called for Wednesday of this week for the further consideration of the pooling arrangement under which all the Western Wheel shows are to be thrown into a general co-operative corporation and managed by a central board to be chosen from among the members of the pool, was postponed. There were numerous details to be arranged before the plan could be brought to a definite conclusion.

It is understood that several managers were inclined to remain outside the circle, contending that they were making more money than others, and that should they come in the arrangement they would be in the position of dividing their exceptional profits with other managers, who were less fortunate financially.

Missionary work will be done among these malcontents and it is believed that when the postponed meeting is held a week from next Wednesday everybody will be of one mind as to the advisability of making the new move.

It is said that the Eastern Wheel managers considered this same sort of an association several months ago, but the plan split upon just this point of a difference in profits in the different shows and the disinclination of the fortunate managers to come in on a sharing basis with their less successful fellows.

STEADY WORK FOR BURLESQUERS.

Walter J. Plimmer, booking agent for the Western Burlesque Wheel, and who supplies the attractions for the chain of summer parks controlled by the New York, New Haven and Hartford Railroad between here and Boston, will send four or possibly half a dozen companies around his summer resort circuit, gaving the first part of the best of the Wheel burlesques. He figures that ten people will suffice for the purpose, the chorus being reduced to six girls. Two comedians and as many women principals, each with a specialty, will extend the performance to an hour or so.

The scheme is a good deal in the nature of an experiment, but Plimmer believes that it will prove a novelty. He has booked only a few acts for the parks, and will take most of his bills from the burlesque olios.

SAM DEVERE'S END NEAR.

Philadelphia, March 1.

Word was received by the company here this week that Sam Devere's condition was critical and that death was not far off.

Andy Lewis was admitted to the Jewish Hospital here on Monday last suffering from a severe attack of catarrh of the lungs. The doctors state that it will be at least two weeks before Lewis may leave the institution and two weeks more before he will be able to appear on the stage. Lewis was stricken in Washington two weeks ago, but appeared with Sam Devere's company until Wednesday of last week in Baltimore, when he was forced to take to his bed. He came here with the company Sunday and was sent to the hospital the next day from Mike Teller's Hotel.

Raymond and Caverly have been offered a full route for next season by E. F. Albee.

"PARIS BY NIGHT" CLOSES.

The Eastern Burlesque Wheel show "Paris by Night" closed last Saturday. The show was hurriedly put on when the Garden Theatre in Buffalo was acquired by the Columbia Amusement Company and added to the wheel.

With its discontinuance, the open week between Philadelphia and Baltimore, made vacant by the withdrawal of Norfolk from the Eastern route, will be filled, leaving only "lay offs" of three days each on the Reading weeks for all time after Cleveland.

THIESE GETS CIRCLE.

Mortimer M. Thiese, the burlesque manager and owner of "Wine, Woman and Song," has entered into an agreement with Sullivan & Kraus and others, proprietors of the Circle Theatre, 60th street and Broadway, whereby he will hold the occupancy of that playhouse for a period of three years dating from Jan. 1, 1907. This agreement in contract form specifies that Thiese make original productions at stated intervals paying for the right on a basis of a division of the gross box office receipts.

Thiese will put on a new semi-light-opera-burlesque show next September taking something of its character from the present Circle show, "Wine, Woman and Song," but has not yet chosen the cast or star.

It was announced recently that Barney Barnard was to have the leading role with the "Wine, Woman and Song" company, but since then Thiese has secured from Lee Arthur the exclusive right for the production of "The Auctioneer," in which David Warfield starred. Now Bernard is slated to take the leading role of that play and Alex. Carr's place in the Thiese company is again open.

"ELECTRA" WESTERN'S NEW HOUSE.

Albany, N. Y., March 1.

A VARIETY representative was given the following statement this week relative to the new burlesque theatre at Schenectady, N. Y., to be operated as a Western Burlesque Wheel house, by Mrs. Agnes Barry, manageress of the Gaiety Theatre here. Mrs. Barry said:

"Everything is ready to proceed. The old houses now standing on the site will be auctioned off within the next ten days, after which the work of excavation for the foundation will commence. All contracts have been let.

"The theatre will be named 'Electra,' after the 'Electrical City' (Schenectady), and will open August 15 next. The seating capacity will be between 1,300 and 1,400. It will be entirely modern in every respect.

"Although everything possible was done to keep us out of Schenectady, and had us discouraged at times, we are now going in to win. Others interested financially besides myself are Messrs. Butler, Fennessy, Lowry and Whalen, all Western Wheel managers of note, so you can readily understand that we are financially strong in the enterprise."

J. Herbert Mack's "World Beaters" broke the record last week at the Star Theatre, Brooklyn by $600. Berzac's animals and "The Dance of the Seven Veils" were the extra attractions with the show.

KLAW & ERLANGER'S THEATRICAL RESOURCES

The Vast Quantity of Material the New Vaudeville Magnates Have to Fall Back Upon

The common supposition, and one which becomes an argument with the manager outside the Klaw & Erlanger forces, is where the "talent" for a large circuit could be secured. That does not necessarily include the smaller or medium priced acts required for a vaudeville bill, but refers rather to the features and headliners on the proposition that the United Booking Offices and its allies would corral all the high priced acts available.

This is probably one point over which Klaw & Erlanger are giving themselves no concern. To anyone familiar with the methods of the "syndicate," it may be recalled that never in K. & E.'s career have they issued an official announcement of contemplated plans that they were not ready to put through to completion. Several years ago they stated two theatres would be built by them on West Forty-second street, one in Birmingham and two in New Orleans, at practically the same time. The rumor gained credence before contracts were signed that Klaw & Erlanger proposed to purchase the New York Theatre. All these things became facts, yet were regarded as press yarns at the time, calculated to give the firm free advertising.

Klaw & Erlanger were practically the first legitimate managers to take vaudeville headliners and make stars of them, as, for instance, the Rogers Brothers, Joseph Cawthorn, Fay Templeton, McIntyre and Heath and numerous others. The next vaudeville artist to be starred is Victor Moore.

Possibly the only manager allied with the Klaw & Erlanger syndicate who might object to any of his stars making even a temporary plunge into the varieties is Charles Frohman—at least this has been his attitude in the past. Mr. Frohman's views on this subject might be altered, however, if his associates requested assistance. A partial list of the stars under the Charles Frohman banner are Maude Adams, John Drew, Ethel Barrymore, Edna May, Francis Wilson, Fay Davis, Joseph Wheelock, Jr., Lionel Barrymore, W. H. Gillette, Seymour Hicks, Ellaline Terriss, W. H. Crane, William Collier, Ellen Terry and Sam Bernard.

Even though Mr. Frohman remained firm in his determination to keep his stars clear of the vaudeville stage, the Klaw & Erlanger, Stair & Havlin-Julius Cahn circuits operate in conjunction with the following producers, from whom they would have every reason to expect support:

William A. Brady.
Liebler & Co.
Will J. Block.
Thompson & Dundy.
Nixon & Zimmerman.
Henry W. Savage.
Henry B. Harris.
Frank McKee.
Daniel Frohman.
Ben Greet.
Daniel V. Arthur.
John Cort.
A. W. Dingwall.
Joseph Brooks.
Charles B. Dillingham.
Broadhurst & Currie.
A. H. Woods.
William T. Keogh.
P. H. Sullivan.
Gus Hill.
Jules Murry.
Spencer & Aborn.
Mittenthal Brothers.
Lincoln J. Carter.
E. R. Salter.
Arthur C. Alston.
B. E. Forrester.
Vance & Sullivan.
J. J. Coleman.
E. C. White.
Wagenhals & Kemper.
Charles H. Yale.

In the vaudeville field Klaw & Erlanger will be well equipped for "features" in an emergency or otherwise. Of the following stars controlled by this formidable list of producing managers there are few, if any, who could not be prevailed upon to make a vaudeville appearance for a short or long period, if the request emanated from the Klaw & Erlanger offices. The firm's legitimate and variety interests would be so interwoven that each branch would bolster up the other, directly or indirectly.

The greatest star playing over the Klaw & Erlanger time could be impressed with the importance of obliging the legitimate managers, if occasion arose, and no other argument could more forcibly impress the proposed vaudeville "feature" than the attitude of the firm the following season in the event of a refusal.

The names in the list below all have commercial value; some greater than others, and especially in vaudeville, where many would then play for the first time:

Andrew Mack
Lew Dockstader
Annie Russell
Bertha Galland
Blanche Walsh
Chauncey Olcott
Macklyn Arbuckle
Carrie DeMar
Dustin Farnum
Digby Bell
Marie Cahill
Eleanor Robson
Eva Tangnay
Ezra Kendall
Eugenie Blair
E. S. Willard
Elsie Janis
Forbes Robertson
Gertrude Elliott
Nat Goodwin
Maxine Elliott
Florence Roberts
Grace George
George Sidney
Florence Bindley
Henrietta Crosman
"Hap" Ward
Harry Vokes
James K. Hackett
Joe Welch
Joseph Murphy
James J. Corbett
Kellar
Kyrle Bellew
Lawrence D'Orsay
Corinne
Fay Templeton
Frank Daniels
Fritzi Scheff
Joseph Cawthorn
Lulu Glaser
McIntyre and Heath
Richard Carle
Ernest Hogan
Williams and Walker
Frank Moulan
Anna Held
Cole and Johnson
Four Mortons
Maude Fealy
Four Huntings.
George H. Primrose
Harry Beresford
Lillian Russell
May Irwin
Mildred Holland
Wilton Lackaye
Mary Mannering
Madge Carr Cooke
Mrs. Leslie Carter
Montgomery and Stone
Nat M. Wills
Nance O'Neil
Rogers Brothers
George M. Cohan
Robert Edeson
Robert Downing
Ralph Stuart
Robert B. Mantell
Robert Lorraine
Roselle Knott
Charles T. Aldrich
Denman Thompson
William Faversham
Georgia Caine
Raymond Hitchcock
Tim Murphy
Emmett Corrigan
David K. Higgins
Mabel Taliaferro
Tyrone Power
Thomas E. Shea
The Rays
Viola Allen
Wright Lorimer
Yorke and Adams
Barney Gilmore
Paul Gilmore
Charles B. Hanford
Louis James
Rose Melville
Olga Nethersole
James O'Neil
Mary Shaw
Rose Stahl
Adelaide Thurston
Al Wilson
Black Patti
Grace Cameron
Murray and Mack
Cheridah Simpson
Harry Bulger
Bickel, Watson and Wrothe

A perusal of the above names will show a goodly percentage of artists who grad

(Continued on page 13, second column.)

LONDON STRIKE ENDED; ARTISTS BACK TO WORK

In Arbitration Over Disputed Points, V. A. F. Expects to Secure Important Concessions.—Modification of Barring Clause, No Shifting of Dates And No Commission to be Deducted Where Artists are Booked Direct

(Special Cable Despatch to VARIETY.)
By C. C. BARTRAM.
(Editor "The Performer.")
London, Feb. 28.

By a temporary decision of the Board of Trade arbitrators, handed down Monday last (25), the great London strike of vaudeville artists was halted and the deadlock between artists and managers raised.

The peace conditions provide for the reinstatement of all striking artists to the business standing they held with the managers before the opening of hostilities. The employes come in under identical terms. The proceedings are dragging owing to consideration of employes.

The old conditions which obtained before the trouble, governing barring, playing of extra performers, etc., have been accepted by the artists pending the final award of the arbitrators.

A most important sitting of that body is scheduled for March 8.

The act of the managers in leaving the dispute to be settled by a third party is accepted by the alliance members as a signal victory and a confession by the enemy of defeat.

When the announcement was made Monday everybody abandoned his business and joined in a big celebration. There were street decorations at night and a whooping big reception at headquarters.

The Music Hall War is over, and, now, as your great Grant put it "Let us have peace." We are told the effects will last for a long time. One of the biggest theatrical men in London said, "not necessarily for publication", that he for one was glad to see this strike, as the music hall managers had been having their own way too long.

The strike proper ran 25 days, from Jan. 21 to Feb. 14, inclusive, but barrels of money were lost in this span of days, the public being in sympathy with the artists, and their patronage *nil*.

Curiously enough, the beginning of the end was Mr. Stoll's rather presumptuous circular sent to all on his circuit, asking them: "V. A. F. or not, do you believe in strikes?" Some artists ignored it; some wrote declining to answer; some were equivocal and said they only believed in strikes as a last resort; some referred Mr. Stoll to the V. A. F. Executive Committee; and a few tried to get themselves solid with Stoll by "conning him along," and saying they thought strikes were terrible things. However, the big lights of labor made instant objection, charging "intimidation," and requesting a conference on the matter. Mr. Stoll was at first evasive in a diplomatic way, but took sudden fright when he learned that immediate action might be the result of dilatory tactics. In the finish he showed sound sense by gracefully descending from his high horse, and meeting the labor top-liners in a frank and manly conference.

Among the questions asked by Mr. Stoll was why the V. A. F. had not attacked him. The Member of Parliament to whom he addressed the question said there was no use beating around the bush, and he might as well inform him that he was next on the list. Now the astute Mr. Stoll had sent miles of cinematograph films into the provinces, besides engaging substitute companies and extra musicians, who stood in the background awaiting for the first deal in the Federation's game. He had tried to "make assurance doubly sure," and they do say his jaw fell suddenly when plainly told of the way he might be attacked. Neither artists, stage hands nor musicians would be called out, but the audience would go on strike. Now the English Trade Unions control about two and a half million people, while these in turn control many others, the countless sympathizers with the toiler. Moreover some of Stoll's most prosperous halls are in great trade-union centres, such towns as Cardiff, Swansea, Nottingham, Leicester, Manchester, Liverpool, etc., where great mines, whirling wheels and chimneys crowned with fire show labor reigns supreme. He had never thought of being attacked in this way. No wonder his face paled when he thought of running tremendous bills to "a beggarly account of empty seats." So Mr. Stoll concluded to be sensible, and the fact that a certain very fine establishment not involved in the strike was nevertheless losing about $300 each day, may have had some effect in making him face the music.

The next step was an intervening Conciliation Board, composed of Arthur Roberts on the part of the artists, supplemented by the men who had met Mr. Stoll on the charge of an intimidating canvass; Messrs. W. C. Steadman, Member of Parliament and the London County Council, and Edmund Brown and Alderman Mitchell (both London County Councilmen). On the manager's side were Oswald Stoll, Henry Tozer, Henri Gros and Attorney Walter Payne. Wal Pink was also called into consultation to give expert information on the barring clause. This committee conferred three days altogether, not even going out for tea and luncheon, and recommended the following concessions:

1. **Matinees.**—In existing contracts Artists shall be called upon only to perform at such Matinees as were the usual weekly practice at the time the contract was made. In future contracts payment for more than one weekly Matinee to be specifically provided for at the rate of one-seventh salary in the one-show-a-night house. In two-shows-a-night houses all Matinees to be paid for at the rate of one-twelfth salary.
   The same rate of pay to apply to extra Matinees in existing contracts. This does not apply to contracts which specifically state 12 performances in the week—viz., one each afternoon and one each evening.
2. **Transfers.**—In accordance with the present practice, no Artist or Artists shall be transferred from one hall to another in London or the Provinces without his, her, or their consent; but such consent shall not unreasonably be withheld; and if transferred in the Provinces, agreed expenses shall be allowed.
3. **Time Alterations.**—In accordance with the present practice, the "time" of any Artist or Artists working turns in London and suburbs shall not be altered after the Monday of each week if such alteration interferes with any other engagement.
4. **Barring Clause (Existing Contracts, $25 Turns and Under in London).**—In London, under existing contracts, where the weekly salary is not more than $25 per turn, if artists can show that barring conditions bear hardly upon them, a relaxation of the barring clause will, upon application, be granted in favor of places outside a radius of one mile and two months.
5. **Barring Clause (Future Contracts, $25 and Under in London).**—In future contracts the barring clause will be omitted where the weekly salary does not exceed $25 per turn, and in cases of turns of $60 and under, where a Troupe or Company of more than one person is engaged, the average salary of the principals of which does not exceed $15 for each person.

Barring Clause: Provinces.—Turns of $50 and under, consisting of one or two human performers, to be barred for five miles for six months; this has also to apply to transfers and companies of more than two persons, and not receiving more than $75 per turn, or averaging more than $17.50 each per principal.

Barring Clause: Greater London.—So far as relates to music halls now existing within a radius of one mile from Charing Cross, the bar to be one mile for three months. Outside the one-mile radius and within greater London the bar to be two miles during the time the contract lasts.

6. **No Commission.**—No commission in future contracts is to be stopped where artists are booked direct.
7. **Settlement.**—No bias or prejudice is to be shown by proprietors to any Artist who has taken part in this movement, and no bias or prejudice is to be shown by any Artist to any other fellow Artist who did not join in the strike.

Option Clause withdrawn from future contracts.
Non-Liability Clause withdrawn from future contracts.
Spectacular Rule Clause withdrawn from future contracts.
Arbitration.—In the event of terms offered not being agreed upon, sub-committee to be formed, with C. Askwith, Board of Trade Arbitrator, as Referee.

The concessions to the Stage Employees and Musicians were drawn up on a similar basis of compromise, and, as may well have been expected, the entire document was refused *en bloc* by the Secretaries of the three Societies, with the single exception of the last clause: "In the event of the terms offered not being agreed upon, sub-committee to be formed, with Mr. Askwith, Board of Trade Arbitrator, as Referee."

This, on the advice of the trinity of Trade Union Leaders, was agreed to, and steps were immediately taken to secure confirmation from the Managers' Association.

After getting this the condition remained one of armed truce, the twenty-two strike halls still picketed, though it was understood the boycott would have no further extension pending the decision of the Board of Arbitrators. Later it was agreed that if the managers would withdraw all legal actions and reinstate employees, pickets would be withdrawn and the strike declared at an end, pending the decision of the arbitrators. This was finally agreed to, and motor cars rapidly rounded the halls calling off the pickets.

While this was a much appreciated concession on the part of the managers, no doubt they were heartily glad to get rid of the pickets even at that price, for it is a common saying that these hard working outposts won the strike.

There were about a dozen pickets to each hall, some little soubrettes with sugar plum eyes, whose dainty appeals not to enter were quite irresistible. As a rule they kept on the move and were conservative in their bearing, but the moral effect of their sentinel work was strong, and many people felt absolutely ashamed to go in.

When the strike was called off at the Duchess, Balham, after the first show, E. V. Hanegan, the American captain of the pickets, had the nerve to ask the manager to pass in all his army to see the second show.

As to picketing, it was once illegal here, but the labor leaders got a law through that made it permissible in the case of a strike. As to arbitration, the Board of Trade arbitrator, George R. Askwith, has settled some pretty big disputes between capital and labor, and the way contestants were deadlocked this was possibly the best way out. A special committee will now be very busy collecting testimony as to crooked contract clauses, the evils of barring, etc. There is no doubt that artists will be granted material concessions, as they have too strong a case to get the worst of it. Those who advised arbitration are pretty shrewd.

KOHL & CASTLE ADD TWO.

Chicago, March 1.

Following the recent upset in vaudeville brought on by the sudden affiliation of the Keith-Williams interests, which also carries with it under booking arrangements every theatre in the middle west controlled or represented by the Western Vaudeville Association, and the announcement that Klaw & Erlanger threaten to invade the opposition territory, comes an official statement from the Kohl & Castle office to the effect that the Chicago Opera House will again be devoted to vaudeville when the allotted term of the dramatic stock company expires at an early date.

It is reported from the same source that the Academy of Music on the West Side will also be converted into a vaudeville theatre next season. The Academy is on Halsted street within a stone's throw of the Haymarket, and has for many years housed popular priced combinations in conjunction with the Stair & Havlin holdings.

George Middleton, of Tate & Middleton, is interested in the lease of the theatre, and it is said that his connection with Kohl & Castle in vaudeville will make the conversion of the house to variety performances a certainty.

The added two houses will give Kohl & Castle five first-class vaudeville theatres in Chicago.

The Chicago Opera House is said to be too expensive for the stock company, and the needs of more vaudeville is alleged to be the reason for the transfer to its former use, but the fact is obvious that Kohl & Castle, who developed the vaudeville field in Chicago, are preparing for opposition. Mr. Kohl does not directly attribute the changes in the houses' policies to the new Klaw & Erlanger circuit and its reported invasion in Chicago, but it is admitted that if there is going to be war every movement of the opposition will be fought to a finish.

RICKARDS KILLS OPPOSITION.

Sydney, Australia, Jan. 16.

The National Amphitheatre, after opening for variety performances on New Year's Day in opposition to Harry Rickards' Tivoli, which it adjoined, was obliged to close last night by the authorities for repairs, costing about $25,000.

The building was formerly the National Sporting Club, and held many pugilistic encounters. James Brennan, a local bookmaker, won $60,000 on the races one day and immediately conceived the idea of making a variety hall out of it.

It did not affect the Tivoli, the National bills having been made up of native talent entirely, while Rickards depends more upon his imported features.

"The Sydney Sportsman," however, in its issue to-day intimates that Rickards conspired with the government to place the National Amphitheatre in the vaudeville hospital, and the attempt has been successful.

Rickards holds a big sway here, as Henry Lee, Jay Rial, Tom Nawn and others can testify to. He is always ready to fight, for his houses are rolling wealth into his coffers, and Mr. Rickards will take no chance on allowing any of it to escape.

INDIANAPOLIS' NEW HOUSE.

Chicago, March 1.

Chris. O. Brown, John Nash and Messrs. Van Duzee and Burroughs have secured a ten year lease on the property in Illinois street, near Chesapeake, Indianapolis, Ind., and will erect a new first-class vaudeville theatre to cost $100,000.

The plans as drawn up by Bohlan & Son, architects, call for a modern theatre with a large seating capacity and a hotel in connection.

The scheme is being financed by Volney T. Malott, President of the Indiana National Bank, of Indianapolis. The house will be ready some time in August and will be known as the "Majestic." The International Theatrical company and Sullivan-Considine combination will furnish the acts, which will be of a high order.

A CREDITABLE AFFAIR.

It was generally remarked along Broadway on Wednesday that the first annual ball of the White Rats of America, held at the Grand Central Palace the evening previous, had been one of the best managed, most orderly and pleasant affairs ever given in the city.

Daylight was warning the dancers of the hour when the gathering finally dispersed. Preceding the dancing an entertainment was given to which Tony Pearl and Matt Keefe, Major Doyle, Polk, Kollins and the Carmen Sisters, Herman Deseo, Ethel Kirk, George Fuller Golden, May Belfort, Stanley and Wilson, Kennard Brothers, the Hurleys and Tom Moore contributed.

The vaudeville dean, Tony Pastor, the only manager belonging to the organization, delivered a speech from the stage, and Ren Shields made the announcements.

The attendance was large, and the ballroom floor resembled a society event. The ball will yield a profit to the White Rats of about $2,500. Comment was frequent during the evening that the affair was a credit to the Rats and to the artists attending.

For next winter, when the second annual event will be held, R. C. Mudge, president of the society, has evolved an original idea in connection.

Mr. Mudge's scheme is to give the next affair as a masquerade ball at the Madison Square Garden, and it shall be required that all actors appear masked in their stage characters, whether from variety or the legitimate. The pictorial effect is depended upon to draw largely from the public. Mr. Mudge has received many favorable opinions on his idea, and the details will be duly worked out.

ADVERTISING FOR BUSINESS.

Toledo, March 1.

Business at the Valentine Theatre has been dwindling to an alarming extent for the past few weeks despite of the excellent bills. Otto Klives, the manager, is making strenuous efforts to stimulate business, and has recently commenced advertising on an extensive scale, using large stands of paper on all the best down town bill boards, and snipes and three sheets meet the eye at every turn. Frank Boudrie, the advertising agent, is arranging for excursions, and the Valentine will be billed like a circus for miles around.

Why the Vaudeville Artists of America Should Organize

By SIME.

Never has a better time presented itself for the organization of the artist than at present. "In times of peace prepare for war" is a standard maxim among nations, and the artist can not afford to disregard it.

The manager is to-day catering to the artist. It is a new sensation in the managerial breast, and he is not offering the olive branch to the artist through love of his employee, but because he wants the artist. He needs him.

What more substantial proof could the artist have of his importance. Why this mad rush to furnish an equitable contract? This is not the first season the vaudeville artist has contracted with the manager.

The Keith programs carry a line which tells that Mr. Keith has been engaged in the amusement purveying business for over twenty years. Never in any one of those years did he give a show that did not require the services of a vaudeville artist. There are other vaudeville managers with nearly as long a record behind them.

What concessions were granted in the past? Only those that were fought for, and even after gained, were not retained. It is not intended here to say that conditions at present being different, an equitable contract would not have been given the artist by the United Booking Offices. They would have undoubtedly received such a contract in any event as Messrs. Albee and Williams expressed their intention of doing so before the Klaw & Erlanger proposed vaudeville plans became public.

And yet through all these years there has been no equitable contract issued to the American artist. The reason has been that each artist was for himself; looked after his own interests and the manager dealt with him alone.

After the White Rat strike, organization and the White Rats laid dormant for some time. With the revival of interest, and the formation of the Vaudeville Comedy Club came concerted action to right grievances, and out of this came the agitation, among other things, for a proper contract.

Following the amalgamation of Williams and Keith came the desire of the manager to enlist the good will of the artist. An equitable contract was promised and no doubt will be given. The manager is not protecting the artist by this; he is protecting himself. The manager is not in vaudeville for a season or five years. It is an established institution. He looks forward to the future when his children shall take up the reins of management, and their children after them. The manager is looking into the future. Why should not the artist do likewise?

Accepting the opposition of Klaw & Erlanger to the United Booking Offices for granted, there is only one end to vaudeville. That is the complete control by either one of the contestants. Whether it be one, five, or ten years, that result will be reached. Most important of all, when the defeat has been accomplished, it will virtually amount to one man being at the head of the vaudeville business in this country. The opposition that will then spring up will be mushroom, and take years to solidify.

That is what the artist should look forward to. If the managers are going to fight among themselves, allow them to. That will work no harm to the artist. But prepare for the future, and prepare by organizing. As the manager knows vaudeville is his business and expects to remain in it, so is the artist aware that vaudeville is his field. As long as the manager has his house open offering a bill, so long will the artist be there to give the show.

Without the show of what use would be the vaudeville theatre? Without the artist, of what use would be the show?

This has been proven in the London strike. Doubtless the manager paid heed to that, and the American artist should study the organization methods of his English brother.

There are two American vaudeville societies. In perfect plainness it can be said that it is a pity that more friendly relations between the two do not exist.

The headliner with a fortune of possibly $50,000 requires no protection. He is protected by his independence. The smaller artist though must be looked after.

Had the English artists held the belief of some well-known American vaudeville players, there would have been no strike in London. The big people in the business over there struck for the benefit of the smaller ones.

The smaller artist here is helpless. There is no systematized effort made to bring him into an order. How many artists now playing with the sixty-nine regular burlesque shows on both Wheels are members of either the White Rats or Vaudeville Comedy Club? Has either society given a thought to how many comedians and acts the burlesque shows are carrying?

How many acts are there in the West who have never played in New York City? How many acts are there in the West who are not members of either organization? How many vaudeville artists are there in the United States, and how many American artists?

How many artists belong to the White Rats of America and the Vaudeville Comedy Club? How about the remainder? Can there be strength without them? The artist who says "yes" is making a serious mistake.

Could the White Rats affiliate to-day with the T. M. A.? The same of the Comedy Club? Isn't the T. M. A. necessary to a complete organization? What was the effect of the musicians walking out of the London theatres?

Every important person in a theatre is necessary to a full organization, but first of all let the artists organize and organize thoroughly. Theories and experience brought down from times when conditions were vastly different should not prevail.

If there is to be a third society, let it be an open one.

THE FIRST EQUITABLE ARTIST'S CONTRACT

Issued by William Morris After Having Been Favorably Passed Upon by the White Rats of America and the Vaudeville Comedy Club

TELEPHONES: 953, 954, 955 BRYANT. CABLE ADDRESS WILLMORRIS, WESTERN UNION CODE.

WILLIAM MORRIS

1440 BROADWAY, NEW YORK 167 DEARBORN STREET, CHICAGO, ILL.

VAUDEVILLE ENGAGEMENT CONTRACT

This Agreement, made this.....day of.....190....between.....party of the first part, and.....party of the second part,

Witnesseth:

1. The said parties of the second part hereby agree to render their services to the party of the first part at the.....Theatre for a term of.....weeks, commencing.....190 , at two performances each week day, and at such Sunday concerts as may be lawfully given, for the sum of.....dollars per week, payable at the end of the week.
2. The said parties of the second part agree that they will not either privately or publicly give any performance at any theatre, hall or public place within ten city blocks of..... Theatre for a period of 6 months previous to the opening date of this contract, except by permission in writing by the party of the first part.
3. That in case of a violation or threatened violation of this agreement it is consented that an injunction may issue from any court of competent jurisdiction to restrain any such violation or threatened violation.
4. If, on account of sickness, or other unavoidable happening, the party of the second part is unable to and does not render the services called for at the time herein mentioned, then the party of the second part shall not, privately or publicly, perform or appear for any other person or in any other public place of amusement until the said party of the second part shall have given two weeks' notice in writing at the office of and to the party of the first part that the party of the second part will in said two weeks be ready to perform and give unto the party of the first part an option and right in and to the services of the party of the second part at the expiration of said two weeks for as long a period as the party of the second part would have appeared and performed, providing the said illness or other event had not happened.
5. It is further agreed that the party of the first part shall have an option upon the services of the party of the second part for a period of ten weeks at the expiration of this contract by giving the party of the second part a notice of ten weeks prior to the expiration of this contract.
6. The party of the first part is to deduct..... .....per cent. commission from the salary of the party of the second part and pay the same to **WILLIAM MORRIS** for services rendered to the party of the second part.

IN WITNESS WHEREOF, the parties hereto have hereunto set their hands and seals the day and year first above written.
In the presence of:

RULES AND REGULATIONS.

All performers must report at 10 a. m. on the first Monday of the engagement and remain for rehearsal.
Acts are advertised, billed, programmed and scheduled as the theatre manager may designate.
Dressing rooms are assigned by the theatre manager.
Full sets of photos must be delivered at the theatre ten days prior to opening date.
The act must provide billing, scene and property plots to the theatre ten days in advance of the beginning of the engagement.

The above is the contract now in use by William Morris, and which will be given to all artists engaging through his office. Committees from the White Rats and Comedy Club consulted with Mr. Morris and his attorney, Geo. M. Leventritt, of Leventritt and Brennan, 320 Broadway, before the draft of the contract, drawn by Mr. Leventritt, was finally passed upon. It is the first equitable contract ever offered to a vaudeville artist by a manager. Mr. Morris stated to the committees that any suggestion for the improvement of the agreement to the artists' satisfaction would be followed.

The United Booking Offices has also a draft of a new proposed equitable contract, which has been submitted to the two societies. When favorably passed upon the contract will be printed and issued. The contract of the United Offices will be slightly altered from the personal instrument to be used by Percy G. Williams, who has the present draft in his own name. This will be his form, and Messrs. J. J. Murdock, for the Western Vaudeville Association, and E. F. Albee, for the United Offices, have agreed to accept the form decided upon by Mr. Williams and the artists' organizations, with changes in the "barring" clause.

The Williams contract forbids an artist appearing within twenty city blocks of the house booked for prior to the engagement. The United Offices and Western Association will prescribe the barring limits by towns or cities.

The Williams form of contract will not mention Sunday concerts as at present framed. The clause relating to this subject will read as follows :

"One performance each afternoon and one performance each evening, but not more than 14 performances in any one week."

Mr. Williams when seen this week said that he preferred not to give out the contract for publication until it had been finally adopted. It was in manuscript at the time. Mr. Williams further said that the contract he thought would be passed upon Friday (yesterday), when it would be immediately printed.

The United contract will also provide that when a date is shifted, if extra expense is incurred by the artists in transportation or otherwise, the management responsible for the change in time will bear the additional disbursement.

Meanwhile artists are signing the former form used by the Keith Booking Office.

LEW CRANE'S DREAM.

Philadelphia, March 1.

Lew (Hi Gander) Crane's dream is out. According to the way the Long Island Sheriff tells it, he had a dream two weeks before the Keith-Proctor-Williams-Hammerstein combine was effected, in which he saw salaries cut so low that the actors had taken to all sorts of jobs to earn a living.

Crane said he could see himself standing in front of the Metropole Hotel looking at George Fuller Golden, Charlie Guyer and James Dolan, who were full-fledged Jehus. He was telling them of the combine and Guyer asked what he was doing. Crane answered, "Oh, I have been a sheriff a long time now." He managed to escape by way of a subway train on which Belmont, his partner, was a conductor. Crane did not explain his whereabouts of the night before he had this dream, but he was telling the story in Philadelphia this week.

Lottie Gilson plays at the American Theatre to-morrow night for Ted Marks. Miss Gilson has been under treatment in a hospital for some time.

BOOKING FOR 80 WEEKS.

It is officially stated at the United Booking Offices that they have given out contracts to a number of acts for eighty weeks, covering a period of two complete seasons. The statement is further augmented by the declaration that no artists care to play more than forty weeks in a year, preferring to lay off for the remainder of the time.

In this connection is the emphatic declaration of the United that in not a single instance was there a reduction in salary and in several cases there was a material increase.

Booking conditions in America are now rapidly approaching the methods that prevailed in Europe for many years. Before the present season is brought to a close most of the desirable attractions will have made definite arrangements for the coming year and be able to rest at ease on their Summer vacations.

Guy Rawson and Frances Clare have been re-engaged by Weber & Rush for the "Bon Tons" next season. Both will be featured.

DR. BODIE POSTPONES TRIP.

Dr. Walford Bodie, the "healer" now under engagement to Al H. Woods, will not appear over here until next October. The Metropolitan Opera House has been engaged for the magnetic man to apply his salving palms.

Dr. Bodie was to have arrived about this time, but the trip has been postponed owing to several obstacles arising. The contract for the Metropolitan is understood to have been signed by Mr. Woods, who will bill the Doctor largely upon his arrival.

TIRED OF PROVIDENCE.

Providence, March 1.

It is rumored here that Imperial Theatre, playing the burlesque shows of the Empire Circuit, will be offered to Klaw & Erlanger, should that firm show any disposition to enter Providence.

The high point for vaudeville receipts is said to have been reached during Vesta Victoria's opening week at Williams' Orpheum Theatre, Brooklyn. The gross takings were $15,980.

SUBSCRIPTION FOR DESTITUTE ARTIST.

Mme. Emmy, who has a bird act in vaudeville, has started a subscription for Mlle. Theo, a former artiste, until lately known as Mrs. Clifford C. Fischer.

Mme. Emmy makes the statement, in which she is corroborated by Mlle. Theo, that the latter is destitute; and an effort is being made to realize sufficient money from those conversant with the circumstances to redeem the costumes of Mlle. Theo, which have been pledged, and place her in a position to re-enter vaudeville.

CHARLES ZIMMERMAN DEAD.

Indianapolis, March 1.

Charles Zimmerman, who has been manager of the Empire, the Western Wheel burlesque house here, ever since its opening, fifteen years ago, is dead here. The end came after a very short illness. Charles Zimmerman was born in Cincinnati and began his business career in the employ of Fennessey and Heuck. Phil Brown, who has been acting as press agent for the Empire, has been appointed to the post of manager.

TALKING PEACE FOR WHEELS.

There are said to be certain diplomatic representations going forward between members of the two burlesque Wheels, looking to an arrangement whereby opposition will be eliminated in such cities as may be decided upon. The scheme is a new one. It includes the closing of one house in cities where both Wheels are represented and where the profits are not entirely satisfactory.

The matter is not being taken up officially by either side, but according to a manager of the Eastern Wheel is being considered with a view to placing it before the respective boards of directors.

It is proposed, for example, to close either of the burlesque houses in Albany, leasing it out for stock or vaudeville purposes, and to have both Wheels play three days in the remaining house. The same scheme is suggested for Indianapolis and other cities.

WHITE RATS ACTIVE.

Circular letters have been forwarded to vaudeville managers by the White Rats of America drawing attention to the mutilation of artists' music by musicians.

No specific complaint was made in the letter, but the manager was asked to warn his orchestra against wantonness of this nature.

The first answer received by the order in reply came from a manager who requested to know if any such occurrence had happened in his theatre. This manager instructed his orchestra leader to communicate with the Rats for detailed information.

Another matter about to be actively delved into by the society is the sanitary condition of the houses played in. Last Thursday night, at the regular meeting, a form of letter was submitted, which, when approved, will be mailed to any house against which a complaint has been lodged by a "Rat" owing to its unwholesome condition.

The White Rats will be insistent that the proper rules of health be observed in theatres where its members appear. This is considered one of the most important movements undertaken by the order for the benefit of the artists.

KEITH DISCONTINUES "SUNDAYS."

Boston, March 1.

To-morrow night will be the last Sunday concert given at Keith's for the benefit of the management at present. This has been decided upon.

Another innovation for the Keith continuous performance here is the sale of reserved seats. A box office has been placed on the Washington street side of the theatre, where seats may be reserved in advance.

EVA TANGUAY ALONE.

Eva Tanguay has been booked with the Keith people for a considerable tour. She opens March 11 at the Temple, Detroit. She will not have a supporting company, as was announced some time ago, but will do a single act in "one."

MISS CARUS BACK AGAIN.

Emma Carus closes her short-lived starring tour in Chicago to-night and returns at once to vaudeville under the direction of M. S. Bentham.

ALICE LLOYD FEATURED.

At the conclusion of her first performance at the Colonial theatre last Monday afternoon Alice Lloyd, the English singer, who then appeared for the first time in this country, was selected by Percy G. Williams as his headliner for the same house next week.

Billing was immediately ordered and Miss Lloyd will occupy that coveted position, and continue in that position over the Williams circuit.

The McNaughtons, appearing on the same bill, will also be retained for another week. The two acts play together, one of the McNaughtons being the husband of Miss Lloyd.

The success of Miss Lloyd at the Colonial spread over the city very quickly last Monday, and led to an agent being barred out of the theatre. The agent's action in calling upon the McNaughtons in an effort to wean away the acts from Clifford C. Fischer, who booked them, caused the stage manager, Evan Thomas, to issue orders that no outsider be allowed upon the stage.

Miss Lloyd and the McNaughtons have nine weeks to play over here before returning to the other side to fulfill foreign contracts. The American time may be extended a few weeks. Both acts are booked on the Moss-Stoll circuit in England up to 1912, at a gradually increasing scale of salary.

Miss Lloyd's songs were much in demand by music publishers the past week, who sought the publication rights. Francis, Day & Hunter have the handling of some, while "Shapiro" has the publication rights of others.

SHARPSHOOTERS MEET.

There may yet be a sharpshooting contest around New York. Two of the marksmen may meet to-day to arrange the conditions. At least that was the agreement arrived at last Wednesday when Colonel Gaston Bordeverry and John De Loris, rivals with the rifles, met in the hallway on the eighth floor of the St. James Building.

Col. Bordeverry, Mr. De Loris and Frank McCrea, of McCrea and Poole, have been having a wordy battle through advertisements as to their respective merits. In the newspapers, as the Colonel occupied the most space he seemed to have the better of it, but McCrea tendered a wager of $1,000 to Bordeverry without terms being arranged.

Mr. De Loris then stepped into the breach and deposited a like amount, issuing a challenge at the same time. This amount will be covered, according to Col. Bordeverry, and the challenge accepted, but the terms must be first arranged.

If the two shooters meet to-day that will be done, perhaps. There sems a fair chance of a dual exhibition, with pistols guns, targets (human and otherwise), and the other implements of a well-regulated "shooting act."

GUYER AND CRISPI SEPARATE.

Charles Guyer and Ida Crispi, who have been running mates in the sketch "Watch the Finish," have agreed to separate, and "the finish" will come to-night at the conclusion of their engagement in New Haven. Neither has announced any future plans.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

San Francisco, February 20.

Editor Variety:

Note protest in "Artists' Forum" in issue of Feb. 9 by Harvey and DeVora over the alleged pirating of the title "The Dancing Kids" by Morris and Kramer. In justice to the latter team, it may be explained that that term was applied by me in a descriptive manner in my San Francisco correspondence, and was not used by Morris and Kramer in their billing. They style themselves as I recollect it "The Dancing Demons."

W. Alfred Wilson.
Variety's representative at San Francisco.

February 25, 1907.

Editor Variety:

Your article in February 16 issue of Variety regarding the dancing contest at the Pastor Ball doesn't seem to call for any additional argument, and so, instead of rushing into a controversy as to the merits of men who judge buck-dancing contests, I will merely make one statement: Wilson and Bell, the defeated contestants for the "Police Gazette" medal, have deposited with me the sum of $100 as forfeit money for an immediate match with their successful rivals. Here is a case in which the judges might well afford to pass the hat, if they were so sure of their own opinions, cover the forfeit, and make a little money on the side, as the challenging team will dance for any amount, from $500 to $1,000 a side.

I still have in my possession $250 belonging to Miss Lulu Beeson, defeated according to the judges, five years ago, by Bertha Gleason, in a similar contest, and I haven't been able to find anyone during that period of time who thought enough of their skill to cover the money and meet the champion female buck dancer of America.

Please let us talk with money in these days of high finance.

Fred Wilson,
Editor of the "Police Gazette."

Albany, N. Y., Feb. 25.

Editor Variety:

What's the matter? I have had the sole management of the Gaiety Theatre, Albany, for over eleven years. Look it up and give credit. Variety is always anxiously looked forward to each week, but I wasn't particularly pleased when I read a week ago that Ora Dresselhaus, of the Standard, Cincinnati, was the only "woman manager of a burlesque house in this country."

I think I am the only established manageress now, Mrs. Smith and Mrs. Leavitt having retired.

Agnes Barry.

February 18, 1907.

Editor Variety:

We had an experience lately which should be a warning to the profession. A railroad representative sold us tickets from Dubuque, Ia., to Saginaw, Mich. We were to arrive at the Jeffers Theatre in Saginaw in time for the Sunday matinee. Arriving at Grand Rapids 6:40 A. M. Sunday, we were informed that there was no train out that day, consequently we did not open. I finally had to pay for a "special" to get us in for the evening performance.

Artists should not accept the statements of ticket agents, but make them show time-tables, connections, and be sure about Sunday trains particularly. This man either misrepresented deliberately to us or was ignorant of his business.

Dunn-Francis Co.

HOWARD ON WESTERN WHEEL.

On Monday, March 4, the Howard Theatre in Boston becomes a part of the Western Burlesque Wheel. The "Cherry Blossoms" will be the attraction, with a vaudeville olio of some length added.

The addition of the Howard to the Wheel closes the gap between Pittsburg and Washington. Heretofore the Western shows have either "laid off" for a week after Pittsburg or played one-night stands.

The regular vaudeville bill will be given from 1 to 3 in the afternoon; the burlesque show in its entirety including the olio will follow, and the "supper show" will take the place of an intermission. The evening performances will be conducted on the same plan.

The terms under which the Western show plays the house are understood to be a guarantee which relieves the show's management of "counting up."

Eugene O'Rourke, who has been playing vaudeville time with his comedy sketch, will leave the varieties at the conclusion of this season. Last week he signed a three years' contract with William A. Brady to assume the part of Fagin in 'The Man of the Hour."

CHANGE MADE UPTOWN.

After last Sunday night's performances at the Keith-Proctor Harlem Opera House and 125th Street theatre, the entire staff, "props" and scenery of each house were removed to the other. On Monday afternoon, a vaudeville bill was given on the East Side, where formerly stock had reigned, while at the Harlem Opera House, which had given vaudeville since under the K.-P. management, a stock company held the boards.

STOCK MINSTREL COMPANY.

If capital can be interested, Jules Ruby, the agent, will secure the Third Avenue Theatre for a home of stock minstrelsy, patterned after Dumont's in Philadelphia.

The lease of the Third Avenue is at present held by J. Austin Fynes, who sublet the house after a short wrestle with vaudeville, to Harry Dixon. Mr. Dixon is playing "drammers" in it. One of the Sire Brothers is considering the minstrel scheme.

Ed Rogers and Alice Warren have signed with Whalen Bros. & Martell for next season.

MARINELLI UNDECIDED.

It was stated in the H. B. Marinelli office this week that Mr. Marinelli would probably sail to-day from the other side for New York City.

No understanding has been reached by the office here as to which booking agency, if any, the H. B. Marinelli will give allegiance.

A. Wolheim, of the London Marinelli branch, who arrived here last week to look over the situation and decide, evidently found it too complex, for he has called his principal to the scene.

It was authentically reported this week that if the Marinelli office failed to arrive at a decision shortly, either Klaw & Erlanger or William Morris would take steps to establish a foreign branch for their importations.

BURLESQUE WANTS A THAW.

Mortimer M. Thiese is in negotiation with Howard Nesbit, brother of Evelyn Nesbit Thaw, to feature him as a member of his "Wine, Women and Song" company. Just as soon as the famous trial has been concluded, it is designed to start young Nesbit out, booming him with flaming posters.

GIRARD GIVES UP AGENCY.

On May 1, Robert D. Girard, the agent, with offices at 1265 Broadway, will close his agency doors, according to Mr. Girard's statement this week. A change may come over this plan, but Mr. Girard says now he will quit the agency business, returning to San Francisco, his home.

VION AN AGENT AGAIN.

Joseph F. Vion, who retired from the agency business when the Vaudeville Association was formed, has been induced to re-enter the field by a number of headliners desirous of having him once more take over their business. Among the acts under Vion's direction when he was formerly in business were the Four Cohans, Ethel Levey, Elinore Sisters, Russell Brothers, Lewis and Ryan, Marie Dressler, Charles T. Aldrich, Cushman, Holcombe and Curtis, Artie Hall, Charley Case, etc.

It is Vion's intention to operate in future on somewhat different lines, giving especial attention to the production of new acts. Joe Welch has already placed his exclusive vaudeville booking for the coming Summer in the hands of Vion.

HART'S CLAIM AGAINST PINCUS.

Joseph Hart declares that he intends to bring suit against Henry Pincus to enforce an agreement he claims to have with that manager for a partnership in the lease on the Madison Square Roof Garden for the coming Summer. Hart says he agreed to go into the deal with Pincus and visited the Garden offices with Pincus, depositing his check for $1,000 with Charles Schroeder, manager of the establishment, to bind the lease. On his next visit his check was returned and he found the name of Mortimer M. Thiese substituted for his as co-lessee with Pincus.

Robert T. Fulgora, lately associated with F. M. Barnes in the latter's agency business in Chicago, will soon re-enter vaudeville with his old protean sketch rewritten and staged for the purpose.

ROBINSON'S CLOSED.

Cincinnati, March 1.

Robinson's Opera House, which has been running popular-priced vaudeville for several weeks, has closed very suddenly. The venture was a losing proposition from the start and the Crystal Amusement Company, which backed it, was in arrears with the rent. Louis Kramer, a lawyer representing the Forepaugh Stock Company, the original lessees of the house, caused the suspension of the theatre.

When the Crystal people took the sublease payment of rent was insured by the deposit of a guarantee fund in a local bank and it is believed that this will be sufficient to cover all indebtedness. It is not likely that the theatre will be reopened this season. The Forepaugh lease expires in June and at that time some other arrangement will probably be entered into with the owners.

LYRIC BURNS DOWN.

Altoona, Pa., March 1.

The burning of the Lyric Theatre here last Saturday night, conducted as a Keith vaudeville house, brings out a pretty complication arising from the entry into the vaudeville field of Klaw & Erlanger.

The scheme to erect a variety house in this city originated with and was promoted by J. K. Burk, who suggested it to D. F. Hennessy, of the Keith agency in New York. Mr. Hennessy, who had given James Forbes his vaudeville start with Rose Stahl, proposed it to Mr. Forbes, and he in turn succeeded in interesting Henry B. Harris in the venture.

Both Harris and Forbes invested in the enterprise, and Burk received a good interest in the company for promoting the enterprise.

The complication referred to arises from the knowledge that Mr. Harris is an ally of the syndicate presided over by Klaw & Erlanger, and if the house is rebuilt it will probably be added to the new vaudeville circuit.

At the New York headquarters of the United Booking Offices it was stated that Manager L. B. Cool had wired from Altoona requesting that no bookings be cancelled, as he fully expected to secure temporary quarters in Altoona in which to continue business, and that he would have the house rebuilt for opening again by the fall.

CLEVELAND OPENS OFFICES.

W. S. Cleveland has opened booking offices in the Knickerbocker Theatre Building. Mr. Cleveland has a considerable list of acts which he is prepared to submit to managers for time.

FILSON AND ERROLL WILL RETURN.

Chicago, March 1.

The vaudeville prospect for the artist has such a brightly shaded hue that Filson and Erroll, a well-known sketch team, who have not played for some time, will return to the variety stage if engagements to be secured prove satisfactory.

Avery and Hart have been booked to open at the Palace, London, for twelve weeks beginning July 8 next.

When the first of the Klaw & Erlanger vaudeville houses opens—namely the Garrick Theatre, Philadelphia, April 22—one of the acts to be presented there is Charles R. Sweet.

CIRCUS NEWS.

A very serious complication has arisen in the plans of the new Wallace-Hagenbeck consolidation that may compel a renaming of the organization. Under the contract permitting his name to be used in connection with an animal exhibition Carl Hagenbeck never sanctioned its use for circus purposes and will take immediate steps to prevent what he regards as an unauthorized and unwarranted liberty. This action on the part of Hagenbeck is undoubtedly caused by the objection of the big circuses who have dealt with him for years, paying him millions of dollars for wild animals. They regard the use of the Hagenbeck name in connection with a circus as an invasion of their sacred precincts.

John Ringling arrived in town on Tuesday to arrange some railroad contracts, and left Thursday morning for Boston, for a similar purpose. He is due to return to New York to-day. Pressed as to the truth of a rumor that he had entered into an agreement with the Barnum and Bailey people as to a division of territory, Mr. Ringling said he preferred to say nothing on the subject.

From another source, however, it is claimed that Barnum and Bailey, Buffalo Bill, the Ringling show and Pawnee Bill will be in the East at about the same time.

Incidentally it is understood that wherever a clash of dates arises the first three will work together in harmony against Pawnee Bill, whom they regard as an "outsider." The Barnum and Bailey clique are particularly desirous of "doing" Major Lillie in order to squeeze Eddie Arlington. In later years Arlington was very close to James A. Bailey. With the death of Mr. Bailey Arlington was immediately placed outside the breastworks.

The Pawnee Bill Show opens its Southern season in Nashville early in September.

While abroad John Robinson, Jr., purchased a number of animals for the Robinson Circus, among them a female hippopotamus, the most expensive animal in captivity.

"Slivers" Oakley, who made one of the biggest hits ever known in London, at the Hippodrome, with his football pantomime, sails shortly for America, to join the Barnum and Bailey Show.

Fred Zobedie, the Four Nevarros and the Eight Cornallas are three of the acts engaged for the Forepaugh-Sells Show for the coming season, which opens about April 10 at Columbus, Ohio.

According to present plans the Wallace-Hagenbeck show won't come any farther East this Summer than Williamsport. In their efforts to secure Decoration Day in Altoona they discovered that the Barnum show goes into that town ahead of that date and are preparing for a bill-posting war there.

Jno. G. Robinson, Jr., arrived from Europe on the Kaiserin Augusta Victoria on Tuesday and left for Cincinnati on Wednesday. Sol. Stephen, his companion on the voyage, stopped over in Philadelphia to visit the Zoo there for a couple of days and then followed Robinson on the Western trail.

By an agreement between Colonel Frederick T. Cummins and the Cummins Wild West Exhibition Company, for which latter, through action of Cummins, a receiver was appointed last week, the receiver was discharged February 22 at Ashtabula, O., and the custody of the company's property turned over to Walter L. Main, the principal stockholder, who is to see all debts liquidated.

One of the reasons for the alleged enmity of the Barnum and Bailey folks for Pawnee Bill, outside the ordinary similarity of the attraction to their Buffalo Bill organization, is the announcement that Pawnee Bill has entered into an agreement with Arthur Voegtlin, owner of the copyright to the title "The Great Train Robbery," by which he is given the exclusive use of the name for open air attractions.

There has been a change of plans of the Barnum and Bailey directorate with regard to the double somersaulting automobile. The novelty was controlled by Ben Thompson, late of the Wallace management, but was never absolutely perfected. Thompson financed the idea and after killing one man and burning up a lot of money, Thompson remarked to a friend that he wished he had never seen the thing.

Barnum and Bailey have, however, imported from France a mechanical device that permits an auto to leap through space in a manner calculated to thrill the most jaded spectator.

"Uncle John" Rivers, the veteran circus clown, is dead in San Antonio, Tex., after 40 years of life as a circus performer. "Uncle John" came to this country in '56 from London, England, and was said to be the dean of the circus fun-makers in point of service and age. He was eighty years old at the time of his death, and served his apprenticeship with the traveling organizations in the time when trooping under canvas was a good deal rougher life than it is now. He retired to San Antonio several years ago and was self-supporting as long as his health remained. In his last illness the old man was cared for by local artists and friends.

An old-time circus man, seated in the Metropole Hotel the other day, related among other reminiscences, the following:

In the days of the John O'Brien Circus, some thirty years ago, the show was having a siege of hard luck, and as a consequence, were on short rations. Whenever the bell rang for meals there was necessarily a mad rush for the cook tent. During one of the wild scrambles one of the canvasmen stubbed his toe and fell flat on his face. He rose and slowly retraced his steps in a most dejected mood. From the eating place a voice yelled: "Hey, Bill, ain't yer coming?" The unfortunate answered: "What's the use—it's too late."

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance in New York City.

Staley's Transformation, Colonial.
Hayward-Conroy Co., Pastor's.
"A Self-Made Man," Murray Hill.
"Danse de la Revenge," Murray Hill.
"Side Show," Hyde & Behman's.

NEW ACTS OF THE WEEK

Alice Lloyd.
Songs.
31 Mins.; One.
Colonial.

How to "deliver a song"? See Alice Lloyd at the Colonial theatre. This English girl will give you the full significance of that expression. Appearing in America for the first time this week, Miss Lloyd is making a terrific hit at the Colonial, and doing so legitimately. She sings songs. The songs are English, which alone is an asset, it seems, more valuable than the American product gives, but this young woman plays and acts her lyrics. The melodies take care of themselves. Of petite and shapely figure, Miss Lloyd suggests Adele Ritchie at first sight. Her teeth are first noticed, and from then on you forget her personal appearance while absorbed in her delightful manner of rendering the numbers. You are brought to earth by the rather rapid change of costume made for each new selection, and on Monday evening there were six, this number being demanded by the audience, who would have remained content to listen just so long as the singer would have continued. With the exception of a character dress, Miss Lloyd's gowns are sweetly simple, enhancing her demure, almost child-like stage presence. This is the secret in part of her success, and in this she is said to resemble her sister Marie, the "star" of the English music halls. Miss Alice opened with "May," and followed in succession with "Stockings on the Line," "Who Are You Looking At?" "The Tourist and the Maid," "Never Introduce Your Bloke to Your Lady Friend" and closed with "That's a Man," being obliged to extend her repertoire in the evening one beyond those given at the matinee. "Who Are You Looking At?" sealed Miss Lloyd's success. No more dainty, artistic bit of song acting has been given on the American stage, and there is not an American actress who could not benefit by listening to this number. "The Tourist and the Maid" has a somewhat risque last verse. In "Never Introduce Your Bloke to Your Lady Friend" a popular "hit" will be found. The tune is catchy and the same is true of "May." The other two are strictly comic, very comic, and Alice Lloyd in a strikingly different style of work will quite likely discover that her name will become as famed over this country as has Vesta Victoria's. Miss Lloyd has established herself. After the first time one doesn't care what she may sing the second. But the art of "delivering a song"! You will never have a full realization of what that means until you have heard Alice Lloyd. *Sime.*

The McNaughtons (2).
Conversation and Travesty.
32 Mins.; Open in One; Close in Four.
Colonial.

The clock gave the time as 11:28 when Tom and Fred McNaughton, two Englishmen, appearing on this side for the first time, left the Colonial stage on Monday evening last, after acknowledging three curtain calls. That would be considered a late hour for the moving pictures, but the brothers in a talking act had held the stage for thirty-two minutes. Nothing more need be said, for the position, time and hour spelled the favorable verdict. The McNaughtons resemble the American conversation act of Smith and Campbell. At the outset, there is a rapid fire exchange of dialogue which dispels all doubt as to an Englishman possessing humor. Tom McNaughton is the comedian, and his brother Fred plays "straight," although from the comedy derived from the throwing of a bunch of violets on the stage, Fred seems capable of taking the opposite part at any time. From the talk they go into a burlesque wrestling match, and close with a travesty on boxing, both laughable, but the latter is drawn out, which might be said of the whole act. It is too long and should be condensed, both in the opening and closing. The comedian outclasses his brother artists who have come from the other side in that capacity, and he is unqualifiedly funny. The only question to the act, and this also applies to Tom McNaughton's wife, Alice Lloyd, is why, with the demand for foreign acts, have these been so long overlooked? *Sime.*

Minerva Vano.
"Handcuff Queen."
30 mins.; Full Stage.
Keeney's.

A careful duplication of Harry Houdini's escape act prepared and put on by a former assistant of that artist. This man acts as announcer for the act. The woman does fairly with the Houdini tricks. She is a well appearing girl with a spreading pompadour which comes out of the straight-jacket escape undisturbed. The announcer talks altogether too much and uses the same choice of words as one employs in dictating a business letter. Miss Vano opens with the usual cabinet escape from shackles, does an escape under a cloth spread in the centre of the stage, follows with an escape from a trunk and closes with the straight-jacket feat. She also shows Houdini's method of opening an English handcuff. The straight jacket is a rather simple affair as compared with Houdini's, but Miss Vano handles the trick well. *Rush.*

R. A. Roberts.
"Dick Turpin" (Protean Dramatic).
42 Mins.; Five (Special Set).
Twenty-third Street.

After a year's absence R. A. Roberts, the English actor, returns in "Dick Turpin," written by himself and in which he first played over here during his previous engagement. There has been no noticeable change in the piece. Mr. Roberts enacts the five characters incidental to the story, and he is making the changes with more speed it seems than formerly, although the rapidity attained in passing to and from "Sally" on his first visit did not appear possible to be reduced. The disagreeable features in connection with the hag that were prominent before have been retained, and while they may be consistent with the character, they are not nice, either to see or think of. On Monday evening Mr. Roberts was suffering from a severe cold. Several curtain calls were his reward. Since the Englishman played in New York last year, there have been several "protean" and "lightning change" acts shown by others in vaudeville, and they are probably the cause of Mr. Roberts billing himself as "The Original Protean Actor." Both the "original" and "protean" are superfluous. Had he arrived on the field after the others had come and gone, Mr. Roberts would still have been first, and as for "protean" he is beyond that. The caption for Mr. Roberts should be "An Artist and an Actor." *Sime.*

Murphy and Dunn.
Conversation and Songs.
16 Mins.; Full Stage (13), One (3).
Pastor's.

If Weber and Fields had been Irish comedians this is just about the sort of act they would have done. It is full of amusing clowning, twisted speech and well-arranged give-and-take of dialogue. The talk is exceptionally bright and pointed and shows originality. The pair make themselves funny without bolstering their work up with roughness or knockabout. In their material and comedy methods the men are away from the familiar sort of work and in the houses where acts of this sort are acceptable should do well. *Rush.*

Iva Donette.
Songs.
14 Mins.; One.
Pastor's.

A rather light single offering of which the simple tricks of a trained dog were the best. The principal, in blackface, presumably a woman, has a little pointed talk, but for the most part her performance is rather boresome. Her voice has little musical value. She looks the old Southern "mammy," and should work out a line of talk and business local to the South and with some "human interest" running through it. At present her characterization is far from clear or consistent. *Rush.*

Edison Film.
"Honeymoon at Niagara Falls."
12 Mins.
Colonial.

"Honeymoon at Niagara Falls" is a scenic series, and is the most complete set of pictures of the Niagara Falls, taken both from the American and Canadian sides, that have yet been shown. Not alone are they interesting, they are instructive and should prove a drawing card, especially with a "matinee house." Views at the opening and closing show a bridal couple leaving for and departing from the Falls, and the camera follows the pair in their explorations upon arriving there. In completeness, coloring and finish, the series is one to be proud of. *Sime.*

Dracula.
Contortionist.
12 Mins.; Full Stage.
Pastor's.

"The Frolicsome Demon" is the billing for this act, which depends more for its appeal upon the dressing and stage incidentals than the contortions of Dracula. A pretty special set is carried. The act opens on a darkened stage and the early part is occupied with posturing on a pedestal under the spot light. He goes from this to corkscrew stunts on a lighted stage and finishes with trapeze work. In a way the act is attractive. *Rush.*

OUT OF TOWN.

E. M. Holland and Co.
"Phantom Highwayman."
Dramatic; 25 Mins.; Full Stage.
Keith's, Philadelphia.

Clay M. Green's playlet, "The Phantom Highwayman," was shown for the first time on any stage with E. M. Holland in the principal role of a detective. The character he assumes (Captain Redmond) is practically the same as that of the same name in "Jim, the Penman" and the playlet is a miniature "Raffles," "Sherlock Holmes," and "Social Highwayman" rolled into small space. The story tells of a "Mr. Snapples" (Edwin Middleton) being disturbed by a series of crimes committed outside his house. The detective (Holland) appears in Snaffles' apartments and while apparently finding incriminating evidence against Snaffles reveals the real criminal in Higgins, a valet (Devere Parmoer). The story is rather commonplace and quiet for vaudeville, but it gives Messrs. Holland and Middleton an opportunity for some excellent work. The sketch is talky, there being little or no action until the valet is handcuffed after a scrimmage with the detective, and there is a real "Sherlock Holmes" finish. Being identified with such roles for many years, Holland gave a convincing interpretation and he had able assistance in Edwin Middleton, who is a local favorite. The piece was well received and should prove entertaining. *George M. Young.*

Jessie Couthoui and Co.
"Eleven-Forty P. M." (Dramatic.)
22 Mins.; Four (Interior).
Orpheum, New Orleans.

The name "Jessie Couthoui" was formerly associated with a clever little "wordalogue" in "one," but Miss Couthoui had a yearning to secure a sketch. A burglar enters the home of a widow (Miss Couthoui) at the time designated by the title, a badly made-up burglar he is, but he closets himself away. Miss Couthoui enters, giving some imitations as an appetizer. She discovers the "bogeyman" is in the house, but manages to soften his heart with a diplomatic melo-dramatic plea, and the "gum-shoer" finally refuses to rob the domicile. Miss Couthoui should return to her former specialty.
O. M. Samuel.

Geo. M. Young (Kinks), VARIETY'S Philadelphia correspondent, left yesterday with the Philadelphia Baseball Club for Savannah, Ga., where the team will put in its preparatory practice. Mr. Young travels in the interest of his paper, the Philadelphia "Ledger."

Shows of the Week - - - By Rush

PASTOR'S.

The presence of a music publisher's "song booster" with full panoply of colored slides would seem to indicate that the bill this week was selected and constructed with a view to economy. None the less the audience appeared to enjoy itself and was present at the right places with its applause.

Murphy and Dunn, Iva Donette and Dracula are under New Acts. There were several inconsequential changes of position in the early part, but the rest of the show was run off according to the billing.

J. Aldrich Libby and Katherine Trayer were the special feature. The pair are established favorites, and received the usual welcome. Mr. Libby has an excellent voice and some rather novel ideas concerning quiet humor. The singing of "Won't You Come Over to Philly, Willy?" in a solemn grand opera voice, to which is added the impressive stage presence of the mighty Libby, was a touch of delicate comedy. Miss Trayer likewise has an agreeable voice, and the pair fill in an entertaining quarter of an hour.

The Levinos closed the bill with an amusing comedy sketch. "Hypnotizing a a Wife" runs somewhat to broad comedy, and even burlesque as to its text and structure, but the quiet methods of Dolph Levino remove whatever of unnecessary roughness there might be in the improbable story. The "grand patriotic finale" is well worked up through the song by Susie Levino and the excellent quick sketch work of her partner. There is novelty in the arrangement of this finish, and it was a great applause-getter.

Tanean, Felix and Claxton filled an important position in the "two-a-day" class. There is something of novelty in having a woman serve as the comedy end of the act. Her makeup is somewhat to the grotesque and her comedy broad, but the clowning is funny and caught a good percentage of laughs. The man of the trio had a solo and throughout the brasses both separately and in the trio numbers were well regulated as to volume.

"Silent" Tait was hastily summoned to fill in for an act which disappointed. His act is unchanged from last week. Selbini and Grovini in an acrobatic and juggling offering passed with a fair reception. The woman has a graceful, albeit extremely plump, figure, and the act shows an entertaining variety of work, going from tumbling to bicycle riding and juggling.

The De Fay Sisters have a new back drop, a black plush affair with gilt trimmings, which sets off their simple little offering nicely. The girls look well, but otherwise have little to offer.

King and Strange use the threadbare idea of a wife's mistaking the name of a horse for her rival. The man has good ideas in comedy, but his work is not altogether smooth and his partner is at times amateurish. King has a good voice and used several verses of a popular song specially written to cover matters of very up-to-date interest. A patriotic finale forced applause. Hamilton and Massey have a quantity of new talk that had good comedy values, but toward the end ran into a zone of familiar "gags." They would do well to eliminate this and fill in with matter of their own. Smirl and Kessner were the extra added attraction.

FIFTY-EIGHTH STREET.

Club juggling at the opening by Emerson and Baldwin and the excellent club throwing of the Six Mowatts at the close of the bill made somewhat of a conflict, but otherwise the show ran off smoothly and to the complete satisfaction of the audience.

Judged by the volume of applause, Hoey and Lee were the hit of the bill. Their talk, of which there is little, remains as before, but they have a couple of new parodies in addition to the old series. Vesta Victoria's presence in the city is made the occasion of the resurrection of a "Waiting at the Church" parody, and the pair have a new one to the air of "The Model."

Melville Ellis has given up his talkfest to piano accompaniment, and is filling in with several new piano numbers. One of these is the song "Good Cheer" from "Neptune's Daughter," and Mr. Ellis takes great pains to impress upon his audience that he is the first person to use it outside of the Hippodrome. The house liked the number.

Emerson and Baldwin made a first-rate opening act. The comedian, working in blackface, has a quantity of good laughing material, and both men do smooth juggling. One did good work with the three tennis balls and the club throwing at the finish was sure and fast. There is something doing all the time of their occupancy of the stage, and the act delivered a good average of entertainment.

"The Sunny South" with its good plantation singing and whirlwind dancing finish did well. It is a pretty scenic production with a good negro atmosphere. The four men make up a quartet of not a little individual merit. An excellent bass gives weight and foundation to the singing, and the tenor has a voice of excellent quality, being unsually high without at any time falling in the "freak" class. The principals are inclined to make their work a trifle too polite, but this is lost sight of in the presence of the comedy of the four supporting men.

Few comedy acts have better laughing values than that of W. H. Murphy, Blanch Nichols and company. "From Zaza to Uncle Tom" is fairly bristling with keen comedy points and broad clowning. Mr. Murphy plays the barnstormer with just the right degree of exaggeration to get its full value, while Blanch Nichols and Vera Lillian are rather obvious in their work, although adequate to their respective roles.

Delmore and Oneida, with the Japanese perch act, occupied an important position on the bill. The woman has a pretty figure, although rather generous in its curves. John T. Kelly in his familiar sketch "A Game of Con" lost something from having to follow the Murphy-Nichols offering with only one act intervening, but made 'em laugh, and the Mowatts closed the bill. No club throwers approach these boys in speed and certainty. They go through the routine with clockwork regularity, working together with the smoothness of a 'varsity rowing eight. The boys all look well in their knickerbockers and work as though they were enjoying themselves.

KEENEY'S.

Fred Walton with his delightful pantomimic sketch, "Cissie's Dream," tops the bill in an entertainment of uniform merit. A new girl is seen in the part of the wax doll. She is Goldie Jobb, a plump little person apparently about 17 years old. She looks the part to perfection, and while there is no great training evidenced in her dancing, she carries off the incident by virtue of her charming presence and smiling enthusiasm. In her pantomime she shows a good deal of skill. Alfred D. Hemming as the Dude Doll gives an entertaining performance and Mr. Walton as the Toy Soldier played in his usual finished style.

The Vassar Girls, eight in number, have an excellent arrangement of their musical numbers and a first rate finish in an electric ballet. There is an unconscionably long stage wait toward the end in which the girls make a costume change. The gap might be filled in some way if it is absolutely unavoidable. It would seem that the change could be made more quickly, inasmuch as the girls wear flowing college gowns up to this point and should have some arrangement for concealing the electric costume complete beneath. The act is marked by a seeming lack of snap and dash in their deportment. This disposition to play the dignified is quite noticeable in the ballet at the end. An odd ensemble number employing brass instruments is an adaptation of "Waiting at the Church," played in a curious tempo which gives it the sound of a church anthem.

Mabel Sinclair, the English ventriloquist, has improved her act considerably for American purposes since her initial appearance in this country. She is using American songs more and the give and take of talk between her and the "dummy" is quicker. She still sticks to the odd dressing, using brilliant red stockings where black ones would be much neater.

Lillian Mills and Elida Morris, a recently formed partnership, do well when, toward the middle of the act, they get up and go to work. Up to this time they kept up a running fire of punning talk that was far from amusing. Miss Mills' contralto voice is a trifle flat at times, but this is not particularly noticeable in the duets. Miss Morris has a good, true voice and both dance well.

The Maerilles have an entertaining offering for an early position. The boy is amusing in an odd comedy way, with a fresh, strong young voice. He does a change from messenger boy to woman's clothes while the woman changes to a boy's costume. At the finish the youngster does a neat little dance for a good exit.

Dixon and Anger are playing their new Indian sketch. It has been cut down as to time and the German comedy part of Lou Anger fattened a bit. The Keeney audience found the sketch funny.

Minerva Vano, woman handcuff expert, is seen for the first time in the city and is under New Acts.

M. S. Bentham has booked Eugene Dial's newest girl act with Thomas W. Ryley for his American production of "The White Chrysanthemum."

HURTIG & SEAMON DIDN'T PAY.

Chicago, March 1.

The Howard Brothers, banjoists, formerly with Hurtig & Seamon's "Trans-Atlantics," left the organization and the city last Saturday night, saying before going that upon their return to New York City they intended to sue the firm for two weeks' salary.

The Howards signed a contract with Hurtig & Seamon for twenty-five weeks for this season, which expired on February 23. No provision was made for deductions of any sort. During the engagement the show "laid off" for two weeks and three days. This time excepting a week's "lay off" after New Orleans was duly settled for to the Howards.

The banjoists unsuccessfully demanded their money for the last time, and while the show was playing the Trocadero Theatre here last week Adolph Marks, Hurtig & Seamon's attorney, attended each performance, fourteen in all, prepared with a bond to vacate an anticipated attachment by the Howards.

No legal action was taken by the artists. On Saturday night they were called into the manager's office, and tendered a week's salary with a demand that they sign a receipt reading "in full payment for twenty-five weeks' engagement." This the brothers declined to do. After a warm argument, participated in by Manager Rosenthal, Lawyer Marks and the players, the Howards left for Duluth, where they opened Monday, and will continue as a feature of Sullivan-Considine bills for the next twenty weeks.

One of the Hurtigs called up the team on the long-distance 'phone Saturday night, asking if they would continue with the show to Detroit. He was informed they had only thirty minutes to make train connections for their vaudeville bookings.

The Howards claim other violations of their iron-clad contract, and state they will start suit to recover all damages upon arriving in New York.

KEITH SECURES VAUGHAN GLASER.

Cleveland, March 1.

Manager Daniels, of Keith's, has returned from New York and announced that he brought with him a contract for a month's engagement here of Vaughan Glaser, supported by Fay Courteney and others, beginning March 25. Mr. Glaser is to present a series of one-act plays, changing the bill weekly.

DAVE LEWIS TO TOUR.

Dave Lewis has purchased the sole producing rights, scenery and costumes of "Twiddle-Twaddle" and will present it next season in a route embracing the middle states.

Mr. Lewis will also present next season a musical farce entitled "Her Name Is Maud," founded on the Sunday supplement cartoons of that name, which will tour the popular priced houses.

Miss Juno, a female wrestler from England, will play with a burlesque show next season. The woman is said to be a marvel at the sport. She offers to throw any man of her weight or forfeit $500. B. Obermayer, the agent, is handling her.

Shows of the Week - - - By Sime

TWENTY-THIRD STREET.

A bill of eight numbers runs over the usual time downtown this week owing to the length of R. A. Roberts' piece (New Acts).

Bessie Wynn seconds Mr. Roberts for headline notice. Miss Wynn is employing the same selections as on her previous city visit, scoring with "Tell Me," "Bessie and Her Little Brown Bear," and "Somebody's Waiting for You." Although in the "Tell Me" number, Miss Wynn used the spot light on a box, she sang "Somebody" without "plugging." Perhaps this charming little woman will now conclude to do away with that unnecessary (for her) assistant. Miss Wynn will discover, if she has not already, that the vaudeville stage is especially severe on gowns. Continual wear leaves its mark very quickly.

Ladell and Crouch way down on the bill held the stage a long time and pleased throughout, although it would have been better to have made the closing in "one" earlier, or have finished with the "broom sliding" exit, a new and laughable piece of business, done by Ladell. The singing and acrobatic dancing are very good. The act has improved wonderfully since appearing at the New York early in the season. The "cremation" joke should be dropped. It is too sombre, and further than that, with humor of this nature, one can never know what memories are brought up to those in front who possibly have come to the theatre to forget sorrows.

"What's in a Name?" the farcical sketch played by Una Clayton and company, caused amusement, but the sketch is poorly constructed, even from a vaudeville point of view. There is no legitimate reason why the "mistaken identity" should be carried so long, and this at least should be made more logical. Helen Norris is new to the part of the sister since the piece was last seen. She is weak in voice and actions, but improves the character in looks.

The Otto Brothers in songs, talk and dances, were loudly received, even though the talk all ran along one groove and grew tiresome, while Taylor Holmes with imitations, jokes and a recitation is too familiar with the present offering to attract unusually favorable notice. Mr. Holmes still clings to Geo. M. Cohan after everyone excepting Mr. Cohan has dropped the imitation. Richard Mansfield is also retained, and Mr. Holmes beats about the bush in this by announcing that he gives the Mansfield impersonation "by request." The recitation at the end is poorly played, for Mr. Holmes is attempting a pathetic comedy seated in a chair. He is not equal to it, and should not be deceived even though the applause to some considerable extent greets his efforts. One of the stories, that of the "bartender," is a trifle rough in language, although told of a "tough."

Blocksom and Burns, billed as "The originals in their lines," amused with their burlesque wire act, working in blackface. They do this style of work different from the many others who have copied Mr. Blocksom's idea, and the broad comedy of the offering finds appreciation.

The Kremka Brothers in acrobatics, with a smattering of uncalled for comedy, show one exceedingly good trick. The act was well liked for a closing number.

COLONIAL.

It's a "midnight show" at the Colonial this week. On Monday evening, there were five minutes short of that time when the audience left the theatre, and a point in favor of the bill was that a very few had left before the final curtain fell.

The feature of the bill proved to be Alice Lloyd, from England, who appeared for the first time, as did the McNaughtons (New Acts).

Another program number which carded an almost new sketch was "The Aeronaut," featuring Taylor Granville, who is surrounded by a large company besides several "supers." It deals with circus life and is melodramatic. It has a novelty for the finale, which held the interest of the audience and brought applause. Mr. Taylor as the aeronaut makes a balloon ascension. The descent on a parachute is shown by moving pictures. The illusion is very good, and would be improved if the bottom border of the sheet was either painted white or removed. The piece is draggy in parts, especially during the "shell-game" scene, and there are altogether too many heroics. The dramatists, Aaron Hoffman and Mr. Granville, have designed to gain the sympathy for a pickpocket, and in that they have gone against a brick wall through making him another kind of "crook." Paul Machette is a hardened "villain" in action, with a mustach of the villain description. Anna Silver is a slight little girl, well cast, and the remainder of the company does fairly well. "The Aeronaut" might be developed into a "thriller" of the regulation brand.

May Boley and the "Polly Girls" are back after a long Western trip, which did not improve the "girl act." Whether it appeared so tame after following the "English Rockers" of last week may not be determined, but the audience was coldly inclined. Miss Boley is making up her face either too rapidly or with poor judgment, and in the "village cut-ups" too much liberty is taken in the dance steps, considering the under-dressing. Jennie Praeger does a neat little toe dance while the girls are changing, and a sextet at the close won applause, but encores had been taken without justification before that happened. The "Polly" song at the opening should be changed. It is too mild, and deadens the act through the familiar strains and business.

James F. McDonald as a "singing comedian" is very agreeable. Mr. McDonald tells a story well, and has a good singing voice. "Deutchland" is liked, and also "Lonesome Town," but with the latter, Mr. McDonald should attempt a radical style of delivery.

"Ye Colonial Septet" appeared, followed by White and Stuart in "Paris," which was a laughing hit. Macart's well trained monkeys with some new tricks opened the show, while Collins and Hart, at bedtime even for New Yorkers, following the heavy bill and closing the show, held the audience, winning out against the odds with their burlesque strong act and "musical act." Several new burlesque tricks have been placed in the act, and it has lost none of its laughing qualities. The wire against the drop showed somewhat plainly Monday night, and this should be corrected, particularly as the team attempt to hide this secret of their work.

BROADWAY GAIETY GIRLS.

There is a funny German comedian in James H. Curtin's "Broadway Gaiety Girls" at the Dewey this week. He is Johnny Weber. Mr. Weber does a great deal for the show, although he is not always over particular and he has a willing assistant in the first part of "The Land of Promise," the two-act piece. Lillie Stevens is the girl who "plays up" to Mr. Weber in a scene where the raising of her skirts in a reckless manner is not of the latest approved burlesque code.

The comedy is also partaken of by Fred Bulla as the Irishman, and he does good work, resembling somewhat in style Dan Gracie, who with Ada B. Burnett is the "added attraction" for the week, appearing only in the olio.

The men, excepting Weber and Bulla, are not so important in the action of the piece as the women. Lola Biggar in tights presents a thrilling figure and leads an "Automobile" number. Lillie Raymond has a principal part and sings "Sunflower" in the opening. The lights in this, shading upon yellow, bring the chorus into disrepute through exposing their rouged faces, and throwing into relief all their facial imperfections. The chorus numbers about thirteen, and are noted for neither youth nor beauty. Any colored light excepting that most harmful to their appearance should be used instead.

"Honey in the Springtime," sung by Beatrice Haines, although Dan Evans was programmed for it, is a pretty number, with the girls costumed in trousers and shirt waists, a new, odd and pleasing combination. Miss Haines also led a "pajama" dressed selection, in which the girls presented a pretty appearance in the silk evening clothes, something which seem to be missing in the white tights of the Misses Biggar and Raymond at the finale, a sort of Amazon march.

Miss Haines opens the olio with songs and dances. It is a hard position, following the singing finale of the first part, but the girl is a conscientious little worker and sang "Cheer Up, Mary," well, also "Won't you come over in my yard" with the slides, and for an encore danced.

Perhaps some day Ada B. Burnett will wear a green gown and sing Irish songs exclusively. It's worth the try, and she has every other requisite. Dan Gracie's acrobatics and the singing gave their olio act a fair send-off to a rather cold Tuesday night house.

John Weber and Company, the "company" being composed of Bulla and the Misses Stevens and Biggar, give out a bunch of nonsense and a song in "one," killing a few minutes agreeably. Controversies with the orchestra take up much of the time, and Weber in this sustains an irritable demeanor excellently, attesting that he is a comedian above those found as a rule in burlesque. He should seek vaudeville or the legitimate.

The La Belle Trio gave a three-man minstrel and Marlo and Aldo on the horizontal bars showed nothing sensational, although executing "doubles" off the bars in a clean-cut style. One works in comedy make-up.

There is slight shift of characters in the second act of the piece, and the usual musical numbers are introduced.

SPRINGER HAD TO PAY.

The peculiar circumstances whereby a member of the Theatrical Managers' Association of New York was compelled by his associates to pay $35 due for salary to an artist recently, came to light this week.

John H. Springer is the manager, and he directs the policy of the Grand Opera House. That theatre gives Sunday night concerts booked by M. S. Bentham.

About a month ago Mr. Bentham engaged an act to play there on a Sunday evening, and the contract stipulated $35 as the consideration. After the performance, upon calling at Springer's office, the artist was impolitely asked what he wanted. When Mr. Springer was informed it was the salary and not a social chat the artist was after, he waxed wroth, and hotly declared the act was not worth the money; not even worth a cent, although his contract to play and pay was in existence, and the services had been rendered.

The artist reported for the occurrence to the White Rats, of which he is a member, and R. C. Mudge, the president, called upon Mr. Springer, the visit resulting in an unsatisfactory interview, Mr. Springer remarking that he did not "give a damn" for the White Rats or anybody else; he wouldn't pay. An insinuation that he was giving a Sunday show in violation of the law had no effect; neither did the argument that he had made from $3,500 to $4,000 out of the White Rats' concerts at the Grand Opera House within the past two years.

Mr. Mudge was angered and he was persistent. The smallness of the whole affair, both in the amount and attitude of the manager, drove the president of the order to the point where he declared he would secure the artist his mony without spending any of it for the services of a lawyer, or discover why.

At the next meeting of the Managers' Association, Mr. Springer was present; also Mr. Mudge. Mr. Mudge stated the facts; Mr. Springer had to admit them, and with intense looks of disgust on their faces, the other managers in chorus said to Manager Springer, "Pay what you owe," and he did.

RIGO "AT LIBERTY."

Rigo, the Gypsy violinist, is no longer "exhibit A" at the Harlem Casino, although his band was under contract to appear there until late in the Spring. The explanation is given that Rigo and his musicians had a falling out and that the band declared a strike against the leader, whereupon the latter was released from his contract.

It is said Rigo will make a concert tour. When this is mentioned in Charles Bornhaupt's presence, a pained smile plays over that agent's countenance. Bornhaupt also took Rigo on a concert tour, but he doesn't like to think of it unless the subject intrudes itself.

Frank Melville has acquired a tract of land immediately adjoining his new summer amusement park at Bayonne, N. J., and will use the grove upon it for a picnic ground.

SUMMER PARKS

"White City" Riverside Park and Sans Souci Park, Chicago, are actively making preparations for the season, which opens late in May.

Harold Cox, the agent, has been sued by Attorney M. Strassman for Cadieux, who wants $450 for cancelled time under a blanket contract last summer.

The Electric Park, Guthrie, Okla., will be improved this year by John W. Shartel, of the street railway company and of the Electric Park Company at Guthrie.

Frederic Thompson has set aside one hour daily—between two and three o'clock—for the reception of people in search of concessions and privileges for Luna Park for the coming Summer.

The management of Riverside Park, Montreal, Canada, announces that work will be commenced within a short time upon improvements in the resort. The entire grounds will be inclosed and several new amusement devices installed.

The Pennsylvania State Fair decided on September 3rd to 6th as the dates for the next fair at Bethlehem. The Nazareth dates are September 10-13, and Allentown will exhibit September 17-20. The attractions are now being arranged.

Oscar Babcock, the loop-the-loop rider, left this week for a month's engagement at Luna Park, Mexico City. This park opened in January and will probably run to May, closing only for Holy Week, as is the custom in the Latin countries.

Three acres of land on West Riverside avenue, Seattle, Wash., will be converted into an ideal amusement park, according to Dr. E. Pittwood, who purchased the lots and was assured the consent of the property owners in that vicinity. It is located almost in the heart of the city.

The residents of Houghton County (Copper Range) are interested in the project to build a park on the electric line between Calumet and Houghton, Mich. There are several desirable lots along Lake Superior. A well-to-do copper mine owner offered to give several acres of the land for a park.

Riverview Park, Aurora, Ill., will have a new $15,000 auditorium when that resort opens the coming summer. It will be used for Chautauquas and sheltering place for bands. E. C. Faber, general manager of the Aurora, Elgin & Chicago Electric line company, is sponsor for the enterprise.

At a meeting of the Commercial Club, Topeka, Kan., resolutions were passed favoring an appropriation for a State Fair, designating Wichita as the location for its establishment. About $50,000 will be subscribed to establish the fair and erect buildings either at Hutchinson, McPherson or Wichita.

At the annual meeting of the stockholders of the Zoological Garden, Cincinnati, held at the offices of the Cincinnati Traction Company, a sum of money was set aside for the renovation of the monkey house. The reports for the past year show the institution to be in good financial condition, and quite a number of improvements have been made.

A new amusement park will be opened at Clinton, Ind., the coming summer by Harry M. Smith, who leased 20 acres of land from R. G. Jenckes, of Indianapolis. The site is on the Clinton Interurban line, and has been used for picnic grounds. A dancing pavillion, roller-skating ring, band stand and other amusements will be built. The place will be called "Central Park."

The plan to build a Carnival Park, Kansas City, may be abandoned after all. A committee of citizens called on Kansas State Senator James F. Getty and urged him to approve the bill passed by the Kansas house which forbids Sunday baseball, theatres and other amusements. The promoters of the Carnival Park, who contemplate construction, next week will hold a meeting to consider the advisability of building.

The promoters of the "White City," Louisville, Ky., failed to interest local capitalists in the enterprise of placing one here. "Wallace Park" will remain under the control of the Paducah Traction Co. This park will be under the direct management of W. C. Malone, for many years past at its head and who is considered one of the best park managers in the country. No decision has been reached as to whether "legit." or vaudeville will be booked for the park theatre.

St. Joseph, Mo., will have the first "Dip-the-Dip" plant the coming summer. The "dip" is a new amusement feature, patented and promoted by C. L. Edwards and N. B. Pletz. It is similar to the ordinary "merry-go-round." The water of the tank will be heated and the baskets will be made of meshed wire and accommodate two persons. The baskets will describe a circle in motion, and before completing it will be submerged. It will be operated by gas or electricity and brilliantly illuminated at night.

KLAW & ERLANGER'S THEATRICAL RESOURCES.

(*From page 4.*)

nated from the variety stage and it may reasonably be expected that all might present a vaudeville offering calculated to "make good" as well as draw money to the box office. Added to this list are the hundreds of artists engaged to support these stars like Lewis and Ryan, etc.

To still further figure out the Klaw & Erlanger resources it might be mentioned that Oswald Stoll, head of the Moss and Stoll circuit in England (which books for thirty-seven weeks in Great Britain), is a blood relative of A. L. Erlanger, and might be counted on to work in conjunction with his American relative, even to the extent of releasing big foreign acts playing the Moss-Stoll time, but who might be needed for a few American weeks in Klaw & Erlanger vaudeville houses.

BURLESQUE ROUTES.

For the week of March 4, when not otherwise noted. ("L. O." indicates the company is "Laying Off.")

Alcazar Beauties—Bon Ton, Jersey City.
Americans—Theatre Royal, Montreal.
Avenue Girls—Star, Milwaukee.
Bachelor Club—Westminister, Providence.
Behman Show—Bijou, Reading, 4-6; L. O., 7-9; Waldman's, Newark, week 11.
Blue Ribbon Girls—Casino, Philadelphia.
Bohemians—Imperial, Brooklyn.
Bon Tons—Star, Brooklyn.
Boston Belles—Empire, Cleveland.
Bowery Burlesquers—Euson's, Chicago.
Brigadiers—Bowery, New York.
Broadway Gaiety Girls—Columbia, Boston.
Bryant's Extravaganza—L. O.; Gayety, Kansas City, week 11.
Century Girls—L. O.; Century, Kansas City, week 11.
Champagne Girls—Empire, Cleveland.
Cherry Blossoms—Howard, Boston.
City Sports—Standard, Cincinnati.
Colonial Belles—Dewey, Minneapolis.
Cracker Jacks—Gayety, Indianapolis, 4-6; L. O., 7-9; Empire, Cleveland, week 11.
Dainty Duchess—Gaiety, Brooklyn.
Dreamlands—Imperial, Providence.
Empire Show—Empire, Indianapolis, 4-6; Terre Haute, 7-9.
Fay Foster—Avenue, Detroit.
Golden Crook—L. O., 4-6; Gayety, Indianapolis, 7-9.
High Rollers—Empire, Albany, 4-6; Empire, Holyoke, 7-9.
High School Girls—Jacob's, Paterson.
Ideals—Century, Kansas City.
Imperials—Star, Toronto.
Innocent Maids—Trocadero, Philadelphia.
Irwin's Big Show—Gayety, Pittsburg.
Jersey Lilies—Gayety, Baltimore.
Jolly Girls—Eighth Avenue, New York.
Jolly Grass Widows—Star, St. Paul.
Kentucky Belles—London, New York.
Knickerbockers—Court Square, Springfield, 4-6; Empire, Albany, 7-9.
London Belles—Lyceum, Boston.
London Gaiety Girls—People's, Cincinnati.
Majestics—Gayety, St. Louis.
Masqueraders—Gayety, Kansas City.
Merry Burlesquers—Folly, Chicago.
Merry Maidens—Bijou, Philadelphia.
Merry Makers—Gayety, Albany, 4-6; Lyceum, Troy, 7-9.
Miss New York, Jr.—Trocadero, Philadelphia.
Morning Glories—Corinthian, Rochester.
New York Stars—Palace, Boston.
Nightingales—Star, Scranton.
Night Owls—L. O., 4-6; Bijou, Reading, 7-9.
Parisian Belles—Monumental, Baltimore.
Parisian Widows—Murray Hill, New York.
Reeves' Beauty Show—Greenwald, New Orleans.
Reilly & Woods—Park, Worcester.
Rentz-Santley—Trocadero, Chicago.
Rialto Rounders—Buckingham, Louisville.
Rice & Barton's—Gayety, Birmingham.
Rose Hill Folly Co.—Lyceum, Philadelphia.
Runaway Girls—Gayety, Detroit.
Sam Devere's—Columbia, Boston.
Star Show Girls—Academy, Pittsburg.
Thoroughbreds—Metropolitan Opera House, Duluth.
Tiger Lilies—Gotham, New York.
Trans-Atlantics—Empire, Toledo.
Trocaderos—Garden, Buffalo.
20th Century Maids—Lafayette, Buffalo.
Vanity Fair—Waldman's, Newark.
Washington Society Girls—Star, St. Paul.
Watson's Burlesquers—Terre Haute, 4-6; Empire, Indianapolis, 7-9.
Wine, Woman and Song—Circle, New York (indef).
World Beaters—125th St. Music Hall, New York.
Yankee Doodle Girls—Monumental, Baltimore.

Twenty-five directors and officers were chosen at the meeting of the Kutztown Fair Association, Reading, Pa.

The State Board of Agriculture of Goshen, Ind., upon the suggestion of President Sydney Conger and Secretary Charles Downey, decided to increase the fair's fund for advertising by $3,000.

The Michigan State Fair, at a meeting of the business committee, elected Charles A. Floyd business manager of the association. Mr. Floyd is traffic manager for the Grand Rapids, Holland and Chicago Interurban Railway, and will continue in his present capacity in connection with the new position.

Judge Ganson, of Urbana, was elected president of the Mad River and Miami Folly Fair Association at the meeting held in Dayton last week. C. H. Huffman and E. E. Moore, representing the Richwood Trio County Fair Association, were in attendance and arranged for several attractions at the fair to be held at Marion, Ohio, from September 2 to 6, inclusive.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WEISBERG,
VARIETY'S Chicago Office.

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—The array is unusually conspicuous for the number of diversified acts. Minnie Seligman and company in "A Dakota Widow" is well acted but not particularly bright in dialogue and rather talky with little action until it is half finished. Katie Barry made her first appearance here in vaudeville. She sang three songs and scored a hit with the "Slide Trombone" and her eccentricities. Lew Sully sang his own compositions and delivered a number of timely stories. "The Futurity Winner" moved over from the Olympic, with its sensational racing scene, and the Royal Musical Five proved expert musicians. The girl is dainty and has a pleasing voice. Marcena, Nevaro and Marcena performed unique feats in hand balancing. The act has some novelty and comedy and made a hit. Thomas J. Quigley, illustrated songs, made a good impression and pleased the audience with "My Irish Rosie" and other popular songs. He has a good tenor voice. Matthews and Ashley in "Laughs" proved the comedy hit of the bill. Ollie Young and Brother showed adeptness in complexed hoop rolling. The Max Tourbillon Troupe introduced one of the most remarkable trick bicycle acts seen here. Alice Lyndon Doll appeared in a singing act by Louis Weslyn, and Carberry and Stanton offered singing and talking. Lew Hamilton, a barrel jumper, also appeared.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—The Sutcliffe Troupe, Scotch piper's dancers and acrobats, top the list, which includes "Peculiar Pal"; Sisters and Brothers Ford (three appearing Monday); Charley Harris, Three Leightons, Dorothy Drew, Two Kochleys, Lew Wells, Sam Barrington, Gilmour and La Tour, and Ily Greenway.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—Anna Eva Fay returned for one week. Four Lukens in aerial casting; James J. Morton, Musical Avolos, Cliff Gordon, Lena Pantzer, Hawley and Leslie, Whelan and Searles, Joe Golden, Milano and Alvin, Loos Brothers.

STAR (James L. Lederer, mgr. Monday rehearsal 11).—Manager Lederer has the Cherry Sisters as the feature and says if they make "good" he will close them. They will remain all week. Others are Frank Dunne, Barney Trio, Auer and De Onza, and Musical Millers.

SCHINDLER'S (Ludwig Schindler, mgr. Monday rehearsal 3).—Six Perigos, European dancers; The Randolphs, Adonis and Clairvean, Genevieve and Forest, and Lemont and Nicholson.

SID J. EUSON'S (Sid J. Euson, mgr.).—The auditor who carefully reviews burlesque with determined fairness and unbiased ingennousness is occasionally subjected to the reluctant but inevitable duty of shattering the product of some formidable producer whose temerity as shown in the first part "Forty-five Minutes from the Bowery," presented by the Rentz-Santley company, is more amazing than to be admired. The builder of the piece has obviously gathered strayed particles of reminiscent ideas which served in burlesque many years ago and either forgot or carelessly disregarded the example set by others this season. There is a surplusage of unfunny talk with speedy action which is meaningless. There is no explanatory beginning or end, and it is difficult to connect any portion of the dialogue intelligibly. The situations depend on the noise and confusion brought on by the Irish comedian and his associates, but to a tedious degree. The boastful satire on "Sapho" would be excused if some of the crude suggestiveness was eliminated, particularly where the German comedian and woman are concerned in letter reading at the table. The throwing of bread and missiles at the dining table is not funny but "rough house" waste of time. It could be at least modified. The athletic number led by Marshall and King was attractive; so are the yellow costumes in the "Strolling" song and the Mexican cowboy outfits, which starts the opening of the burlesque entitled "The Squaw Man's Wife." It would be beyond reason to believe that the ever familiar seltzer bottle, intolerable "imaginary" talk and vulgar expectorating on the stage are a part of the play. The piece is somewhat draggy when the comedians are calm, and furiously rough when active. Many good opportunities are overlooked or even spoiled in the decrepit material and incompetent handling of the lines. William Colton appears as a conventional Irishman, exaggerated to absurdness in makeup and funny in buffoonery. He should rehearse the political speech and learn to speak more distinctly as the politician, which shows a fairly good type of an inebriate candidate. Murray Livingston is expressive and commands a good dialect in an eccentric German part suggesting Louis Mann and Sam Sidman. His conception is legitimate in makeup and peculiar in style. He has ability and could carry the part to more prominence with better material. He is too mechanical as a Hebrew. Harry Dalton as a "dude" was not seen too often, and James Zanoras, judging from his makeup, was disguised as a "rube," while his brother Charles made himself conspicuous in a small part. The Zanoras appeared in a comedy bicycle act of merit. The comedian is too "straight" to be funny and could just as well drop the makeup for the amount of laughs it received. The various tricks are good and rounded applause. Nina Bertolini is shapely and active in numbers and a drill with the chorus, but shows laxity in the "Sapho" scene, which requires assumed haughtiness and conviction to make the part effectual. Jean Darrow has not much to do in the first part aside from changing her long dress to trousers. She is the proud wearer of a stunning Spanish costume, such as is sometimes worn by

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Devoted to the interests of Songs and Singers

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y.

(Meyer Cohen, Mgr.)

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Miss Viola Sheldon, who no doubt is one of the best prima donnas who is playing over the burlesque houses, is creating a sensation with her rendition of "JUST ONE WORD OF CONSOLATION," which she sings in a very novel manner, with special scenery, effects, etc. I understand that Miss Sheldon has received several offers from prominent Broadway managers. If such is the case, it will be their gain and the burlesque managers' loss.

Miss Emma Partride, late prima donna with Innes' Band the past week, is singing between the acts at Proctor's Fifth Avenue Theatre. She is rendering with marked success "SOMEWHERE," "NIGHTINGALE" and "LAND OF GOLDEN DREAMS."

Miss May Yohe and the Bell Trio is making a big hit with their rendition of "LAND OF GOLDEN DREAMS," receiving round after round of applause from the beautiful manner in which they are rendering the song.

aristocratic spectators at a bull fight. Marion Drake in an unsightly makeup which represents no particular character, displayed a pleasing voice. It should be heard more. With proper dress and makeup and a suitable selection of songs, she should be given a place in the olio. There are some good-looking girls in the chorus, all eager to work. One chorister in yellow seemed to find delight in some unnecessary "wiggling." Chas. D. Webber is a clever juggler with some agreeable pantomimic eccentricities, and Allen and Dalton did well with selections on various instruments. Marshall and King, two young women, sing with small voices. The dancing is above the average. Both wear striking costumes and are graceful. Cotton and Darrow need new material. They are capable of doing better and there is no reason why they should not improve their act with more up-to-date talk. Miss Darrow made a hit with a song. The show does not show economy but lack of judgment, and an experienced producer with modern ideas could easily transform it into a first-rate entertainment for Manager Abe Leavitt, who is probably not aware of its present weak condition.

FOLLY (John A. Fennessy, mgr.).—When Campbell and Drew started to organize "The Avenue Girls" for this season, their first conclusion was apparently to engage a capable company. The principal comedian has provided himself with a portly part. The first piece is called "The Tiger Springs," and it consists of numerous incidents with occasional outbursts of risque remarks, which are not intended to convey suggestions or improper impressions. It is surprisingly devoid of objectionable features, and again it obviously substantiates the fact that wholesome burlesque without the additional "spice" is enjoyable and will conquer. The school scene with Charles Johnson and the chorus is mirth provoking. Mr. Johnson is one of the best comedians seen in burlesque. His makeup of a German is pertinent and he does not depend on a hideous countenance to create laughter—neither does he overact. The burlesque, "Get Rich and Quick Brokers," is given over to hilarious "rough house," which threatened to break asunder whatever plot the affair claimed, and which ran so riotous that it became indescribably confusing at times. A Morris chair and a Davenport sofa are implicated in the action. Olga Orloff is tall and stately, has fine presence and possesses a good soprano voice, sweet in tone and wide in range. It has had the advantages of cultivation. Elsie Leslie figured in numbers and played the small soubrette part well. Mike McDonald as a tramp in the first part and in an Irish makeup in the closing piece was quite active, while Phil McFarland appeared occasionally attired as an admiral and a "rube," neither of which need be recorded as famous. Miss Mitchell had a few numbers with the chorus. Musical numbers are frequent and deserve commendation. The strenuous work of the chorus, which consists of a number of comely, youthful girls, in "Linda" and "My Irish Rose," also the Japanese song with prettily designed satin costumes, is to be admired. The management has given special attention to effects, particularly in "Moon Dear" and "Smile on Me," both receiving encores. The stage during the latter song was too dark and the colored lights spoiled some of the effects. There was some uncalled for "wiggling" by several ambitious choristers, who were probably under the impression that the awkward contortions of the body were graceful. The olio starts with Elsie Leslie in three songs. She pleased. LeRoy and Vanon offered a series of tricks on the horizontal bars with some knockabouts that brought several rounds of applause. McFarland and McDonald have the correct idea about delivering jokes, which are bright. The parodies were well liked. One of the neatest comedy musical acts seen in burlesque in a long time was given by The Hiatts. Both are talented and the man, besides being a first-rate comedian, rendered selections on the violin, mandolin and other instruments in an artistic manner. The woman is pretty and made three changes of costume, each showing good taste in design. The song and dance with mandolin accompaniment was encored. The act made a hit.

TROCADERO (I. M. Weingarden, mgr.).—Clark's "Runaways" is the week's offering. The show is embellished with pretty effects and costumes and the staging is a feature.

NOTES.—Howard Brothers closed with the "Trans-Atlantics" and opened on the Sullivan-Considine circuit at Duluth. They will be featured in the Northwest and Pacific Coast, where they are booked for twenty weeks.—Walter Reynolds, until recently connected with Bennett's Theatrical Exchange, has returned to vaudeville, supporting Minnie Fulton in a comedy sketch, "A Slight Misunderstanding," with special scenery and accessories.—Fred Zobedie opened on the Inter-State circuit for five weeks as a special feature and will at the conclusion of his engagement join the Forepaugh & Sells circus for the season.—Ed Jolly and Wilmired Wild are at Davenport this week. They will remain in the Middle West until the summer season opens.—"Zero," the dog owned by Joe Oppenheimer and featured in the act of Cunningham and Smith, died last week of "old" age, according to Mr. Oppenheimer, who says the canine was noted for his intelligence.—Lassard Brothers left the "Washington Society Girls" last week. They will go into vaudeville.—The Lynotte Sisters will, at the conclusion of their season with the "Washington Society Girls," invade vaudeville.—The Chicago Elks will give two vaudeville performances at the Garrick Theatre, March 24, instead of the circus planned for last week and which had to be postponed on account of the burning of the Coliseum annex. J. A. Staruad, Ed C. Hayman and several other prominent Elks are active in the entertainment movement.—Alfred Daly ended his career as a vaudeville star and returned to New York, where he will again resume his dramatic work in a new play.—Sutton and Sutton finished their engagement on the inter-State circuit, and are now covering the Bijou Theatres in Michigan and Wisconsin.—Menoma, Wis., will have practically a new vaudeville theatre next season when the house is remodeled by the Twin City Amusement Company, recently organized with a capital of $25,000. The officers of the organization are George Loescher, Henry Kienast and John Olmsted.—Adele Carlton and Madeline Franks, of "Washington Society Girls," will form a "sister" act and probably enter vaudeville next season.—The Prentice Trio will soon present a new act by Charles Horwitz. They are now on the Pacific Coast and will shortly return to the Middle West.—William B. Edson, brother of Sid. J. Edson, died last Thursday of cancer. He was ill for several months and was stage manager at Edson's Theatre until the end came.—The new vaudeville theatre at Cedar Rapids, Iowa, will be located on a tract of land in Third street, opposite the Grand Hotel, and will have a seating capacity of 1,000. It will open next season with high-class vaudeville.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office,
1110 Van Ness Ave. (Room 112.)

LYCEUM (W. H. Weber, mgr.).—Despite the desertion of Abrams and Johns at a critical time this house opened as billed 21. The house has an attractive interior with a seating capacity of 1,000 and will be run as a 10, 20, 30 continuous. Burlesque will be the main feature, preceded by a one-act curtain raiser. Herb. Bell, the comedian and producer, shows up well in his initial effort. Upon the frame of a familiar farce he has built up a presentable bit of burlesque entitled "A Night in Paris." Bell carries the German end of the comedy, for which he is well suapted. He works in a clear cut manner without resorting to clownishness. Harry Benard handles the Irish end in a make up that is too absurb even for burlesque. William Brewer has the sissy role and has the good judgment to keep within the bounds of inoffensiveness. The chorus is a well-shaped collection of good lookers and the costuming tasteful and new, though perhaps a trifle bold for a family house. Well drilled numbers show the expert hand of Mrs. Weber (Gertrude Eulalie). There is a custard pie episode wherein Bernard smears his opposite, scrapes it off and repeats the business, that should be buried deep.

NATIONAL (Sid Grauman, mgr.).—Week 18: Comedy predominates, with William Windom as the choice. He offers his monologue in the character of a negro servant with a naturalness that cannot be denied. Mills and Beecher bandle a burlesque on the "legit" with marked ability and although much of their sketch is far removed from originality the cleverness of the team adds new life. Abrams and Johns move in from the fog belt and repeats their success. Abrams is gradually getting to the vaudeville standard, but the woman still carries off the honors. The Hall-Macy sketch is still offered by them. Gordan, Viddoes and Flynn have a rough house act that brings back recollections of Maddons Picnic. The Alpine family towers head and shoulders over any wire act ever shown here. Starting feats follow in quick succession, and the woman in red has the audience holding its breath at frequent intervals. The cake walk on the wire affords an excellent finish. The Prentice Trio, with an excellent acrobatic song and dance turn, won their share of the honors, as did John Drew (great name, that), an Irish comedian of the straight order.

ORPHEUM (Martin Beck, gen. mgr.).—Week 17: The bill was the best of many weeks, with Cameron and Flanagan's offering "On and Off," standing well out. When they first appear as a song and dance team the house settles down to a tolerance of the ordinary. Then something happens. The scene is shifted and the "off" part is "on." The conversation teems with good things and the house is in a continual roar. Chas. Evans, always a favorite here, retains his hold, utilizing the idea of a husband who leaves home in search of health and on his return cannot tell his wife the details of his trip because he never made it. Shields and Rogers' skillful work with the lariat held the close attention of the house, as did Allen Shaw, card and coin manipulator. The Four Rianos in an act entitled Africa were there with plenty of good tumbling and rough pantomimic comedy. The Lasky Rolfe Troupe, the Bedouin Arabs, Nellie Beaumont and Eleanor Falke, boldovers, helped along the interest of the bill.

MISSION (M. Fried, mgr.).—The Harry Montague's company's offering, "An Ocean Voyage," serves as a vehicle for the introduction of some excellent musical numbers. Dick Mack also has his opportunity in the Irish comedy role and makes the most of it. Montague does the straight. The Watson company, a clever quartet, won approval with their farce, "Henpecked."

EMPIRE (Wm. Weston, mgr.).—The old familiar Country School is the Post company's offering and a large cast allows it to be given in good form. The olio presented Tegge and Daniels, a German comedy sketch team; the Seymour Twins, on Spanish rings, Tom Lancaster, blackface comedian, and Esco Ives, in illustrated banjos.

CHUTES.—Week 18: The offerings were Flora Wentworth and company, Sims the Cartoonist, O'Brien and West, Irish and Dutch comedy, and Mr. and Mrs. Kelly, presenting their comedy sketch, "The Thoroughbred." The burlesque was a skit on Miauco enacted by the Gaiety company. This Gaiety company is an aggregation of local juvenile talent, some of whom show considerable promise.

WIGWAM (Sam Harris, mgr.).—Week 18: Martyne, fire dancer, with a mirrowed background, was the novelty feature. The Kaulman Sisters carried out a new idea in girl team work that went fair. They would do well to cut the absurd finish. The Kimball Bros. made the best of their opportunity in one. Chevriel, violinist, wins approval by his eccentric playing rather than his skill with the bow. The Byrne-Kenyon company carries the comedy burden of the program, for which they are well suited. The act has evidently been cut since its last visit, for toward the end there is a rush to the finale. The Curtis and Busse Troupe of excellent performing dogs pleased. Claire Maynard, vocalist, and Fred Lancaster, illustrated singer, completed the bill.

NOTES.—Victor Jerome has instituted suit against the United Railway Company for damages as the result of an accident in which he lost his arm. Von, the contortionist, has replaced Jerome in the trio.—The Hassold Kellys after finishing their Western dates will retire for a rest to the ranch they have purchased at Medford, Ore., where there is quite a theatrical colony.—The Grauman interests will shortly commence the construction of another house on Fillmore street.—The Chutes Theatre has been leased to Harry W. Bishop, a Los Angeles man, who will try high-class dramatic and operatic productions.—Robel Sims, the cartoonist, has been obliged by ill-health to retire temporarily and has gone to his home at Fruitvale, Cal.—Our Grand Jury is again upon the warpath. After an inspection of all buildings devoted to theatricals they have summoned the Board of Public Works and Fire Commissioners to appear and explain why some of the houses were allowed to be built. Of the vaudeville houses the Orpheum and Chutes were the only ones to pass muster. The National, Wigwam, Novelty, Empire and the Mission all fell under the ban of disapproval and their managers were called before the Grand Jury February 19. After the fire the boards refused to issue permits for the erection of temporary buildings, and the mayor in response to public clamor for places of amusement that would help them to forget, assumed the responsibility of issuing personal permits. Tents went up and stout wooden structures were gradually built over them. To build of steel and brick, as provided in the ordinances, with the present prices of material and scarcity of labor would deplete the capital of any of the managements; who, however, are willing to submit to demands within reason. It is probable that some compromise will be the final outcome, as public opinion demands that the houses remain open.—With memories of the Orpheum shows and handicapped by poor car service and strong downtown competition, the Chutes theatre audiences have faded to a mere handful on ordinary week nights. It will require judicious advertising and crack bills to restore former conditions.—The Varney and Green combination have started the erection of another theatre on Valencia street, near Thirteenth. Opening promised some time in June next and the policy will be either burlesque or vaudeville. A music hall is promised on the site adjoining the Novelty on O'Farrel street.—The Grauman people, who heretofore have devoted themselves to vaudeville, will plunge into the legitimate upon the completion of their Globe, a monster structure now in the course of erection in the new theatrical center in the Mission district. Melodrama will rule and Wm. Bailey, formerly of the Lyric, will hold the reins.—Abrams and Johns, former "legits" who made their debut in vaudeville at the Chutes, will play "Three L" time.

BOSTON

By ERNEST L. WAITT.

Variety's Boston Office,
278A Tremont street.

It is "good-bye" week at the Old Howard here to the girls of the burlesque bunch, for they close to-night. On Monday the Old Howard opens as part of the Western Wheel. The girls had the time of their lives this week, and at every performance they were showered with coins from "out front," and it was a fond farewell meeting all the time. Violet Mascot, who has kept the bunch together and drilled them for six months, won't say a word as to what she and her girls are going to do. She has something up her sleeve, but in deference to Doc. Lothrop, owner of the house, she keeps "mum" until after her engagement with him ends. She says, however, that "Doc" has been more than kind to her during the past six months, and even gave her girls six weeks' notice of the coming change. Think of it! Six weeks' notice. That going some, but then, "Doc" always believed in treating his people right, and this is no exception. Many of the girls will probably rest until summer.

The Keith-Orpheum situation remains about the same. No one here seems to know anything except that they all have their two weeks' notice and the future is a blank. The indications are that the Orpheum will be continued as a vaudeville house for the rest of the season.

One of the features of the week is the return to partnership of "Billy" Leclair and Charles F. Bowen, who, up to two years ago, did a travesty acrobatic act together that started out a number of imitators. Bowen was married two years ago and quit the business, but the old ties are strong, and he returned to Leclair this week, opening with Weber & Rush's "Parisian Widows" at the Palace. They do the old-time act with some new stunts, and also do a burlesque mind-reading act and a take-off on Col. Gaston Bordevery's shooting the clothes off a woman. It is a bit, emphatically. The two are to be the headliners at the Boston Theatre and Columbia Theatre Sunday concerts, also.

The "Parisian Widows" of Weber & Rush are a good combination and put up a good show, one of the best the Palace has had this season. Suits Moore is the one best bet, and his "Dutch" work goes great. He is the feature in a one-act sketch, "A Self-Made Man," that is almost too good for burlesque. "The Dance de la Revenge," by La Tierro, with Phillipe Defaure and Signor Garcia, is one bit of the bill and is a distinct novelty. The Savoy Quartette has some new songs, and they can be pardoned for perpetrating "My Father Had a Cow, a Pig," etc., because they sing it differently from the bunch at the Lyceum this week. Every quartet that has come to town for a month has sprung this song until even the lamp posts know it by heart. The Palace's own vaudeville this week is unusually good. There is, perhaps, an over-dose of comedy, but it stays down well. De Elmar Brothers, comedy acrobats, head the list, with Casey and Cotter, sketchists; Wilbur Amos, juggler; Dolly Sharpe with illustrated songs; Humes and Lewis, travesty; McDade and Welcome, a clever couple who sing, dance and "comede." "New York Stars" next week.

Beside the burlesquers at the Howard this week, there are the Herzog-Camaras Sisters, up to the top of the list of acrobatic stunts; Clifford and Burke, smile makers; Lydia Dreams, who does a ventriloquial act that would make Arthur Prince sit up; Eckoff and Gordon, musicians; Dora Pelletier, heard here before, but who goes better than ever; the Stubblefield Trio, triple trapeze swingers whose act isn't half long enough; The Holdworths; Ariel, "the water witch"; Rich and Howard in blackface; Burt Martin, a parody singer of the Joe Flynn type, and Fuller and Larkin. The Western show next week is the "Cherry Blossoms." The Howard is to run a continuous show as before, but instead of having its own burlesque, will run that of the Empire circuit, a whole show in itself. It will still do its own booking for the vaudeville.

The Keith house this week has as top-notcher William Gillette's new single act thriller, "The Red Owl," which goes better than anything this house has had for years. It is a genuine novelty that makes people sit up and hold their breath. Beryl Hope is the real thing in the cast. Clarice Vance hits 'em up in good shape with her Southern songs, and the Troupe Carmen introduce somersaults from shoulders to shoulders on a tight wire that brings the house to its feet. This is the best wire act seen in Boston. "Narrow Feller" Semon is back again, and shares the monologue hits with Jock Whitford, the Scotchman, who is showing Americans how the "burr" really sounds. Thomas and Payne on rollers, Melville and Higgins in a knockabout act, the DeMuths, who, by the way, do a crackerjack whirlwind dance, and Ah Ling Soo, the Chinaman who has an odd act in that he never produces anything but makes everything disappear, are the chief ones on the bill. Eckert and Berg do an operatic melange, George Felix and Lydia Barry make laughs with their "Boy Next Door" and Mazuz and Mazett have some acrobatic work that makes good.

The Orpheum show this week is about the same as usual, pretty good. Harry Bulger, Hattie Arnold and William Murphy head the bill in "Mink's Kink," which it is no credit to either of the trio to produce. It is ancient, for one thing, being only a re-hash of what was produced ten years ago during the previous roller skating craze. "That" Quartet, however, renew the success they created here earlier in the season. Al H. Weston has a good thing in his "New Reporter." James O. Barrows and John Lancaster also put on a good rural comedy called "Thanksgiving Day." McPhee and Hill on the horizontal bars, Eleanor Borel, soprano, Ferry Corwey, musical clown and Carson and Willard, German comedians, are the "before intermission" acts. John and Louis Boller stir up the enthusiasm by some somersaults on bicycles that are new here.

Pat Reilly is back at the Columbia this week with his big show, which includes Billy Williams and his two burlettas. There is more music, real music, in this show than in any that has played the Columbia so far this year. Billy Williams keeps Pat hustling to keep up with him in popularity, too. The finale of the extravaganza, called "The Kentucky Kid," is a wonder. Daly, the mad man, does some mad juggling that glistens with newness, and the Six Berg Girls in a three-part act create more applause than any single act has ever created at this house. Cunningham and Coveney in "black and

Cobb's Corner

SATURDAY, MARCH 2, 1907.

No. 53. A Weekly Word with WILL the Wordwright.

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"Wordwright"

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white" are passable, so also is Ruth White's illustrated songs. Vinie Henshaw and Georgie Fransioli make good in "Behind the Scenes." Billy Williams' travesty, called "A Supper for Two," is the best of the burlettas and has a lot of music and snap in it. Sam Devere's company strikes town here next week.

Every newspaper in town this week said that Roble's "Knickerbockers" at the Lyceum was "the best ever," so I went up there, prepared for the usual thing—two burlettas, and an olio of the same old stuff. But there is a lot of new matter in this show, the costuming is simply "great" and there is a great deal of novelty. The act where a dozen girls come on in half-and-half costume—half of it as a dress and the other half in living-picture costume, is distinctly clever and compels a big hand. Jennings and Jewel, the men with the hats, have some new things to spring and go good. Christy can juggle. Flo Elliott and Ben Neff, with W. C. Cushman, do a good stunt, only it would be more to their credit if they would cut out the "One for you and two for me" and the "You can't pick it up without saying ouch." These two things are so old that they smell musty. The Peschkoff Family of Russian dancers give cards and spades to any other similar troupe who have been here. Rose Sydell's "London Belles" next week.

The Eden Musee, on which work has been rushed for the past month, is ready to open its doors to-day. This is a novelty for Boston, and the prospects are very good. A. T. Knapp, who owns it, has had long experience in this business and has been waiting for three years to get a suitable location in Boston. He has rented a building of five stories on Washington street, and filled every floor with wax figures and tableaux. From an inspection before opening, it would seem that he has put in everything that could possibly attract attention from Bostonians, and given them a lot of amusing things in addition.

The Theatre Comique changes hands this week, W. J. Allen, who has been the manager, buying out the property and will run it hereafter in his own name. The theatre has been making money from the start, for a long line of patrons stand outside in the cold waiting to buy tickets during every performance. This week's features in the motion views are "Escaped from Sing Sin," "Fan Making in Japan," "A Clever Thief" and "Stormy Winds Do Blow." The illustrated songs are sung by May Vincent, Grace Mordaunt, Thomas Bullock and John MacDonald. The instrumental end of the show is carried by Helen Qualey, Harry Russell, Katherine Hawkins and W. O. Johnson.

Barrett, the bee king, is spending his last week at Austin & Stone's. This act is a distinct novelty. White Moon and his Mohawk Indians, with Lucretia, the sword walker, and Harry Moulton, ventriloquist, constitute the curio hall features, with the Georgia Freak Family, Till's marionettes and Trixie, the snake charmer, supporting. The "Minstrel Maids" have a new thing this week in the shape of a garden scene, with the girls all swinging. It is very effective. The olio consists of an old-time negro act by Messrs. Benedict, Clark, Cole and Hall; illustrated songs by James Maxwell, and specialties by Violet Dale, Camille Parker and Louise Brandon.

"Billy" Walsh, press representative of the Boston Theatre, has taken hold of similar work for "Vanity Fair," the new summer park which is to open May 25 at Providence, R. I. He comes out this week with a big "proclamation," announcing the opening, in which he says that Vanity Fair is to have Luna Park, White City and old Coney "skun to death." A feature is to be the real old Rhode Island clambake.

ALLENTOWN, PA.

ORPHEUM (Sam Myers, res. mgr.; Wilmer & Vincent, owners. Monday rehearsal 10).—Ryan-Richfield company in "Mag Haggerty's Reception," good; Leona Thurber and her blackbirds, big hit; Eddie Mack, "The Dancing Master Playing Baseball," clever; James A. Klernan and company, "The Taming of the Beast," very good; The Great Silverton, novelty gun spinner, pleased; The Klnsons, novelty musical act, big hit; Josselyn Trio, aerialists, excellent. R. S. S.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr.).—Lucia and Vlata, tight wire, good; Coakley and McBride, blackface comedians, pleased; Albertina Mellich's birds, neat act; the Boston Quartet (female) received merited applause; James E. Sullivan and company in "Have Another Drink," fair; Nat Haines, monologist, very good; Henri French, very entertaining.——EMPIRE (Thos. R. Henry, mgr.).—"New York Stars." Good entertainment.——GAIETY (H. B. Nichols, mgr.).—Miner's "Americans" are filling this house to capacity, their burlesque being excellent, but their olio very, very weak. Ward, a comedian, worked hard and was very much appreciated by the audience. MARTEL.

AUBURN, N. Y.

BURTIS OPERA HOUSE (E. S. Newton, mgr.).—The Sunetaro Troupe of Japanese Illusionists, very good. The Carleton Sisters, "the Southern Rosebuds," pleased. Clare Evan, fair; Otto Oretto, the acrobatic clown, fairly entertaining.——NOVELTY THEATRE (E. J. Murphy, mgr.).—Semi-weekly change of moving pictures.
BILLY JOYCE.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr.).—Fortune and Davis in "My Sweetheart," well received; Dora Martini, acrobat, hit; Carroll and Baker, comedians, liberally encored; Mr. and Mrs. Truesdell and company, "Two Men and a Bottle," excellent; Alice Taylor and company shooting experts, pleased; Frank Bush, comedian, big laugh; Houdini, "King of Handcuffs," wonderful.——NEW MONUMENTAL (Sam M. Dawson, mgr.).—"Miss New York, Jr.," a good show all the way through.——GAYETY (Wm. L. Ballauf, mgr.).—Fred Irwin's Big Show, very good; olio exceptionally good, with Goldsmith and Hoppe, musical comedians, drawing card.——ZOO-RINK (P. J. Mundy, prop.; Louis J. Beck, gen. mgr.).—Louis De Balestrier showed a group of five splendid lions and Madame Lole a group of six leopards in a great act. SYLVANUS.

BATTLE CREEK, MICH.

BIJOU THEATRE (W. S. Butterfield, mgr. Monday rehearsal 10.45).—Blampkin and Hehr, singers, good; Garnellias, good; John Byrne, comedian, good; Woodford, ponies, dogs and monkeys, good. N. RITCHIE.

BAY CITY, MICH.

BIJOU THEATRE (J. D. Pilmore, mgr.).—Pero and Wilson, pantomime jugglers and barrel jumpers, good; Robert Taub, illustrated songs; The McCarvers, colored singers and dancers, well received; Blossom Robinson, soubrette, good; The Leondors, statue poses, attraction of the week.
H. C. HERTZ.

BINGHAMTON, N. Y.

ARMORY (H. A. Bailey, mgr. Monday rehearsal 10).—Mabel McKinley, pleased; Donat Bedini and his dogs, very clever; Frank Whitman, good; Merritt Wakfield, good; O. T. Fiske and Nellie McDonough, good; Basque Quartet, good; Camille Comedy company, comedy trio, fine. Kinetograph, pleasing. JOGGERST.

BIRMINGHAM, ALA.

MAJESTIC (Stevenson, mgr. Monday rehearsal 10).—Mlle. Aline, fair; Francesca Redding and company, good; Claudine Riley, took the house; James and Bonnie Farley, fair; Dixon Brothers, good; Avery and Pearl, big hit.——GAYETY (R. M. McArdle, mgr. Monday rehearsal 10).—Al Reeves' "Beauty Show." Florence Hughes and company, fair; Chas. Ahearn, good; Fay, Cooley and Fay, pleasing; the Great Alexanders, fair; Six European Bijoux, good; Al Reeves, hit.
NAT WILLIAMS.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—A good headline show, with Master Gabriel in "Auntie's Visit," a big hit, and supporting company excellent. Cressy and Dayne, extra attraction, in "A Village Lawyer," big favorites; The Finneys, sensational swimmers; Caron and Herbert, comedy acrobats, amusing; Helena Fredericks, good; Nettie Carroll, wire, excellent; Max Millian, a newcomer, able violin virtuoso; Ben Welch, fine.——GARDEN (Charles E. White, mgr.).—"Gay Morning Glories." Splendid company. Big business. A good singing chorus above the average, and the olio made a hit. Next: "TROCADEROS." —— LAFAYETTE (Chas. M. Baggs, mgr.).—Extra attraction, Eddie Kelly, local newsboy champion, and the "Fay Foster" Company. A bright comedy skit, strong olio and merry chorus made a bright programme. Next: "20th Century Maids."——WASHINGTON (Lewis F. Linn, mgr.).—Second week of Flossie La Blanche, big success and business large. Vaudeville and moving pictures.——HIPPODROME (C. E. Edwards, mgr.).—Last week's people in novelty program of songs and moving pictures.——BIJOU DREAM (W. K. Kilmler, mgr.).—Tri-weekly change of moving pictures drawing fine.
DICKSON.

CINCINNATI, O.
By HENRY HESS.

COLUMBIA (H. M. Zelgler, mgr. Sunday rehearsal 10.30).—Five acts this week are seen here for the first time. Four Londons open, rattling good casting act. Hathaway and Siegel in "Hotel Bluff." Dancing good, but considerable lacking otherwise. Emmet DeVoy and company offer "The Saintly Mr. Billings," an act that has been worked to death. Mr. DeVoy's frequent use of the word "damn" is offensive. Leah Russell sang two songs and had three or four new stories to tell which made her act a big success. Howard's Ponies and Dogs, best of its kind in Cincinnati this season. Ferguson and Mack, eccentric comedians, same act. Davis and McCauley in "The Unexpected," big laugh. Julius Tannen, monologist, real star of the bill. He was compelled to "beg off" so well entertained was the audience. Sisters Merkel, gymnasts, clever.

PEOPLE'S (James E. Fennessey, mgr.).—"Champagne Girls." The company offers two burlesques of the ordinary kind and no originality. The seltzer water bottle and the "cooche" are employed. If there are any comedians with the show they did not display their talents. Carrie Ezier leads the women, and distinguishes herself by some fairly good work, which is spoiled by a lot of suggestive talk near the close. Olive Kerr evidently secured her position because of her good looks. Frank Moore in his Irish makeup does very well. Ollo weak. George B. Alexander did a "hobo" turn. Carrie Ezier and Josette Webbe in "The Actress and the Maid" were liked; Montgomery and Canter do some piano playing and dances which need more practice; Potter and Hartwell, head balancers, are very clever. The Moores were given a cordial reception. Frank Gotch, wrestler, is meeting all comers.

STANDARD (Charles B. Arnold, mgr.).—Rice & Barton's "Big Gaiety" company offer "Two Married Bachelors" in four scenes. Charles Barton, Bert Baker and Alfred James lead the male contingent, while Annie Dunn Mullen, Kate Prior, Mazie Aleene, Tessie Burns and Edyth Hamilton have the leading female roles. Barton is funny, and Bert Baker cleverly assists him. The scenery is adequate, but some of the costumes are lacking. The chorus is good looking, but a bit overanxious to "shine." "The Burlesque Band," just before the close, is very funny. Ollo opened by Bert Baker, Irish character comedian and singer, who beyond question is the best single entertainer that has ever visited a Cincinnati burlesque house. His singing was a revelation. Aleene and Hamilton have some bright talk and dance well. Renzetta and Larue, acrobats, are very funny and scored. Lemuels-Monohan and Cook, minstrels, sang and danced themselves into the good graces of the audience. Monohan has an excellent "coon" shouting voice. Elite Musical Four received several encores.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11).—Ethel Levey and Edward Connelly and company in "Marse Covington" are the headliners this week. Both won considerable applause. Others were: Dorsch and Russell, novelty musical act, excellent; Arthur and Mildred Boylan and company, "Jack and Jill," good; Dillon Brothers have a good line of parodies; Chas. Serra, equilibrist, skillful; Elmer Tenley, monologue, has a good line of talk; Bailey and Austin are good comedy acrobats.——LYRIC (Ed Anthony, mgr. Monday rehearsal 11).—The Original American Newsboys' Quartette is the headliner, a hit; Gilmore and Carroll, singing and talking comedians, good; Mabel Cassady, soubrette, fair; Mr. and Mrs. Arthur Young, "A Homespun Wooing," very clever skit; Arthur Rigby, monologist, has a good line of talk; Comedy Acrobatic Hills, clever.——EMPIRE (Geo. Chenet, mgr. Monday rehearsal 11).—The "Trocadero Burlesquers" is the attraction.——STAR (Drew & Campbell, mgrs. Monday rehearsal 11).—The "Star Show Girls,' in a three-act farce, "Dopey Dan," with a good olio. Gunning, "the jail breaker," is the extra feature, and is a good drawing card.
WALTER D. HOLCOMB.

DALLAS, TEX.

MAJESTIC (B. S. Muckenfuss, mgr. Monday rehearsal 10).—Week Feb. 18: Jessie Cothoul in her clever monologue "11:40 P. M." was accorded an ovation. Joseph J. and Myra Davis Dowling were well received. Fernande May Duo present a novel musical act. C. W. Williams, a ventriloquist of more than ordinary talent, received several encores. Charles Sharp is an excellent monologist. Delmore and Darrell received several encores. Meehan's canines, good animal act.——LYRIC (W. H. Rice, mgr.).—This house opened to big business 18. Deizell Sisters, excellent "sister act." The Mereditha, well liked. Edward Edwards, illustrated songs, pleasing. Dan Rice's porcupine circus pleased. Moving pictures closed.——NOTE.—Fourteen moving picture shows are playing to crowded houses in Dallas. E. A. A.

DANVILLE, ILL.

LYRIC THEATRE (Jack Hoeffler, mgr. Monday rehearsal 10).—Fields and Hansom, comedy musical act, went big; Edward La Vine and company, comedy jugglers, great. Anna Chandler, impersonations of Vesta Tilly, great; Burgess, Daniels and Burgess, comedy acrobats, very good.

DAVENPORT, IOWA.

FAMILY (J. A. Munroe, mgr. Monday rehearsal 10:30)—Week Feb. 18: Morgan and McGarry, singing and dancing, good; Ben F. Cox, illustrated songs, good; Lewis and Chapin, comedy sketch, good; Pete Baker, German comedian, hit; Barry and Woodford, "Town Topics Fickle Talkers," good; Edward Warren, blackface monologue, good; Travelle and Lauders, sharpshooting, good. ELITE (Chas. Berkell, mgr. Monday rehearsal 11).—Ed Kellie, monologue, good; Miller and McCauly, blackface songs and dances, good; Ellett Bros., bars, very good; Gray and company in "The Last Chance," hit; Baker and Robinson, comedy sketch, good; Coyne and Tinlin, hand balancers, excellent; Will Hart, blackface monologue, good; Lena Kline, illustrated songs, good; Three Keltons, musical, big hit. The dancing by the little girls of the Three Keltons is remarkable. This is the best act that has been in this city for a long time.——ORPHEUM (Oskar Raphial, mgr. Monday rehearsal 1:30)—Fox and Fox, acrobatics, good; Miss De Loraine, songs, good; Trolley Car Trio, comedy acrobats, hit; George Okoura and company, good; Madeline Shane, character changes, good. Herman A. Meybohm, musical director; orchestra five pieces. LEO B. GRABBE.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Geo. Evans, the "Honey Boy," hit; Julia Sanderson, well liked; Charlotte Parry in "The Comstock Mystery," pleased; Willard Simms and company, very funny; the Italian Trio, good; Delphino and Delmora, well received; Knight Brothers and Sawtelle, good dancers; Max Wessely Troupe, interesting.——LAFAYETE (Dr. M. Campbell, mgr. Sunday rehearsal 10).—Thos. Q. Seabrooke, pleased. The Chadwick Trio made the hit of the show, especially the dancing of Miss Chadwick. The Belle Prevost Trio, clever acrobats. Edwin George, fair; Rees LeRoy, good; The Kramers, well received; Eleanor Hatch, pleased; Harry Brown, laughing hit.——CRYSTAL (J. W. Nash, mgr.).—The Tourist Trio, well received; Golden and Hughes, a laughing sketch; Juggling Mathieu, very good; Anson Schirhart sang illustrated songs; Eva Perkins, well received.——THE AVENUE (Drew & Campbell, mgrs.).—The "Empire Show" with Roger Imhof as the chief funmaker and a chorus better than the average is the attraction.——GAYETY (H. Hedges, mgr.).—The "Transatlantic Burlesquers" with Mlle. Emerie and Mons. Silvern as special features are giving a good show.——LIGHT GUARD ARMORY.—Creatore and his band are billed to appear March 3 and 4.——NOTES.—Geo. Evans, Clarence Wilbur and Lon Hascal were among the professionals initated into the Toledo Lodge No. 2, K. E. P., at Toledo, Ohio, last Thursday night. LEO LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr. Sunday rehearsal 11).—The "Colonial Belles" are presenting two fairly good burlesques and an olio of excellent acts. The Dunedin Troupe of five marvelous cyclists. These people begin where others stop, big hit. Vulcan, strong man, excellent act. Chas. Falke, song illustrator, fine.——BIJOU (Jos. Maitland, mgr. Monday rehearsal 2).—Howard Brothers, distinct hit. The Risleys, excellent. Geo. Lavender, good. Ida Howell, pleased. Coleman and Mexis, hit. Isadore Silver, pictured melodies, fine.——NOTE.—The Seven Bedfords, playing here last week, left for their home, Waterloo, Ind., to rest prior to their coming season with the Ringling Brothers' Circus. HARRY.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—Baker Troupe, good bicycle act; La Tell Brothers, equilibrists; Tom Gillen, comedian; Lulu Beeson, buck and wing dancing; Emerson and Horn, musical act; The Tally-Ho Duo, singing.——RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Jones and Emerson, Casper and Clark, May Milburn, Bijou Mignon, Gertrude Allston and Grace Walters; good bill. J. M. BEERS.

FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr.).—Crackerjack show. Unusually fine business. Gardner and Vincent in "Winning a Queen," good; The Kratons, hoop rollers, very clever; Mr. and Mrs. Jimmy Barry in "A Skin Game," hit; Joe Deming, comedian, fine; Conley Sisters, singing and dancing, great; Clipper Comedy Four, good; the Casting Dunbars, aerial, good.——PLEASANT STREET (D. J. Casey, mgr.).—Eagan and Hallman, singing and dancing, great; The Clifords, novelty artists, fine; Ruby Carson, picture melodies, great; Neal Johnson, bag puncher, good.——BOSTON (H. K. Benn, mgr.).—May Sheldon's Burlesquers. Moran and Wiser, jugglers, hit of the bill; Billy Dewey, colored comedian, good; Byron and May, sketch, well received; P. E. Ferry, monologue, pleased; Mae Walcott, songs, excellent; Dollie Clifford, pictured songs, very good.——AUDITORIUM (S. A. Devene, mgr.).—A. J. Jeef, blackface, good; Theboult Brothers, song and dance, very good; Harris Walman, violinist, excellent; J. E. Sullivan, baritone, good.
E. F. RAFFERTY.

FRANKFORT, IND.

CRYSTAL (Chas. Welch, mgr.).—Malin and Malin, banjo artists, very good. Kelly and Kelsey, comedy sketch, excellent. Boot Black's Quartette, hit.——NOTE.—Joe Kelly of Kelly and Kelsey joins Emerson's Boat Show March 18 to be Irish comedian and stage manager.
J. A. PETTY.

GALESBURG, ILL.

GAIETY (J. H. Holmes, mgr.).—Rogers and Evans, good; Geo. Mundweller, illustrated songs; Louise Hess, good; Dunn, Francis and company, very good; Mlle. Esthematilde, Queen of Music, pleased; Miller, handcuff king, clever.——BIJOU (F. E. Payden, mgr.).—Half week 21: F. D. Whetten, held over; Wiley Ferris, illustrated songs; King Sisters, good; T. Roy Barnes, very good; Russell and Devierne, very good. Half week 25: Gould Sisters, fair; Glenn Burt, Hebrew comedian, very good; Baker and Robinson, very good; Geo. A. Clark, comedian, big hit; Contino and Lawrence, dancers, very good.——NOTE.—Mr. J. H. Holmes left Sunday, Feb. 24, for a three weeks' visit to Hot Springs, Ark.
RUSH.

GLOVERSVILLE, N. Y.

FAMILY (Fred DeBondy, res. mgr. Monday rehearsal 10).—Rachel Acton and company in "The Restorer of Broken Homes," an A1 farce comedy skit; Jack Ryno, illustrated songs, gaining popularity; McKissick and Shadney, colored, song and dance, good; Wixon and Eaton, in travesty, went with a scream; Shorty and Lillian Dewitt, fair.
MOWERS.

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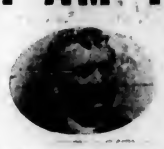

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CHICAGO DOWN STAIRS

HAMILTON, CAN.

SAVOY.—George Austin, wire, entertaining; Ethel McDonough, "Girl Behind the Drum," well received; The Gleasons, neat act; Leo Carrillo, scores; Mason, Keeler and company in "Hooked by Crook," laughable sketch, hit of the bill; Donovan and Arnold, liked; Orpheus Comedy Quartet, well received; Rawson and June, boomerang throws, novelty; Leon Morris' dogs and ponies held over, big success. JACQUES.

HARTFORD, CONN.

POLI'S (Louis E. Kelly, mgr.).—Edith Helena, pleased; Guyer and Crispi were very funny in acrobatic comedy; "61 Prospect Street," an amusing comedy sketch; The Willis Family, high class musicians; Carlin and Otto, German comedian, pleased; Bowers, Walters and Crooker, acrobatic "rubes," funny; Fleming and Miller, singing and dancing, fine. W. H. RHODES.

HAZLETON, PA.

FAMILY (Knoblauch & Hersker, mgs.).—Special attraction, C. Nelson Camp's production, "The New World," clever; Prof. Dodd and dog, best dog act seen here; Lew Welsh, comedian, good; Ververline and Robison, musical, very good; Chas. Harleton, illustrated songs.——NOTE.—Prof. Fred Farrell has succeeded Mr. J. C. Kock as pianist. The latter goes to Altoona to fill a like position. RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—Robert Hilliard is making his first vaudeville appearance here and is attracting large audiences. His sketch, "Number 973," is very well received. The remainder of the bill consists of Julia Redmond and company, Jack Wilson and company, The Four Nevarros, Snyder and Buckley, Fred Dupree, Herbert, the frog man, and Mitchell. JOHN KAY.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.).—Louis Simon, Grace Gardner and company headed the bill and the irrepressible Elfie Fay is the special feature. Elfie Fay, always a favorite here, came in for a good share of attention. The Webb Troupe gave an excellent acrobatic act and Preston Kendall did fairly well with a protean sketch called "Across the Lines." Mr. Kendall himself is a good actor, but his playlet proved incoherent and long-drawn out. The Four Emperors of Music failed to live up to their title; Eugenia Barker, the soprano, pleased with her song repertory; Lizzie Wilson tickled the Germans in the audiences with her Dutch songs, and Mr. and Mrs. John T. Powers gave a sketch that had little in it that was worth while.——GAYETY (Edward Shayne, mgr.).—"The Boston Belles" were at this house for a return engagement the first half of the week, the company being stronger than when seen here earlier in the season. Clarence Wilbur and the statuesque Frankie Bailey were the stars. Rice and Barton's Extravaganza company had good business the latter half of last week.——EMPIRE (Phil. Brown, mgr.).—Miner's "Merry Burlesquers" gave a fairly good show. The feature of the performance was the fine juggling act of W. S. Harvey and company. "The New London Gayety Girls" had a satisfactory engagement last week. LOUIS WESLYN.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 2).—Byers and Herman, spectacular pantomime "The Clown and the Skeleton," laugh producer; Belle Belmont, coon shouter, popular as ever; The Two De Mateos, originators of "The Mail Bag Mystery," excellent; Claus and Radcliffe, comedy sketch, pleased; John and Mamie Conroy, singing and dancing, clever; Lyster and Cooke, musical novelty.

BLANCHE M. STEVENS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—"Fadettes," headliner, scored heavily. With the orchestra is Bessie E. Russell, a Kansas City young woman, niece of Sol. Smith Russell. A. K. Caldera, juggler, good. Sharp Brothers sing and dance well. Emilia Rose, acrobatics, hit. Lester and Manning in "The Little Immigrant," good. The La Maze Brothers, knockabout comedians of merit.——MAJESTIC (Clint Wilson, mgr.).—Irwin's "Majestics." The burlettas are tuneful and rank well with the average comic opera. The chorus is fair to look upon.——THE CENTURY (Joseph R. Donegan, mgr.).—"Jolly Grass Widows." The burlesques are good, in fact are above the average. In the vaudeville the Zarrow Troupe do an original and very funny act. Ruth Everett, the leading woman, appears in the olio as a mechanical doll and pleased. Next: "Ideals."

FAIRPLAY.

KEOKUK, IOWA.

LA SALLE (Reeves & Dodge, props.).—Masqueria Sisters, singing, dancing and monologue, fair; Tannehill and Radcliff in "A Tenderfoot on the Trail," a hit; Zouboulakis, musical and plastic artist, fine; Maude Le Page, singing and dancing, fair; Fay Barnes, dainty soubrette, fair; E. C. Ward, illustrated songs, pleased.——NOTE.—Starting Monday, Feb. 25, there will be a matinee every afternoon at the La Salle. R. R. R.

LA FAYETTE, IND.

FAMILY (David Maurice, mgr.).—Felix Rice, instrumentalist; Laura McDowell, vocalist; Edward Warren, monologist; Thompson Sisters, singers and dancers; Knox Brothers, musical mokes.——NOTE.—Geo. Ball, of La Purdette Theatre, has made a number of improvements on the building, and it presents a beautiful effect.

R. LEE CLARK.

LANCASTER, PENN.

FAMILY (Edw. Mozart, mgr. Monday rehearsal 10:30).—The Great Zara and company, very good; Haywards-Conroy company, great; Four Tasmanians, good; Sheppard and Ward, good; Harry Green, illustrated songs, good. The Kinetograph, "Teddy Bears," very good. G. L. W.

LONDON, CAN.

BENNETT'S (J. H. Aloz, res. mgr.).—Edgar Allen and company in "A Thief in the Night," good laugh producer; Will Mead and dog, very good; Harry Carson, illustrated songs; The Pryors, musical, good; Four Masons in "A Country School," liberal applause; Artie Hall, well received; Great Fulgora, clever impersonations; Misses Delmore, nothing new from last appearance. M. G. HUESTON.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—Roland West, protean, very good. Will H. Fox, funny; Thorne and Carlton, good; Post and Russell, grotesque dances, good; Kroneman Brothers, acrobats, good; Zara and Stetson, baton jugglers. Owing to the illness of Minnie Emerld, who was slated to sing and do some dancing, Grace Lenard, wife of Roland West, consented to go on and do character changes. Minnie Harrison, in singing and dancing, good.——WALKER'S (L. B. Walker, mgr.).—Nellie Hartford's female minstrels. Piney Davis, dancer, good; Eddie Dwyer, comedian, funny; Alex Brisson, contortionist, fair; Eddie Geglan, singer, good.

JOHN J. DAWSON.

LOUISVILLE, KY.

HOPKINS' THEATRE (Wm. Reichmann, res. mgr.).—Papinta, "the myriad dancer," the headliner, clever act. The Nessems, European equilibristics, above the average. Jane Cullen, "the Man from the West," good; Baader-La Velle Trio, acrobats and comedy cyclists, clever; Georgianna Clarke, songs, good; Mr. and Mrs. Allison, good; Bootblack Quartet, clever. BUCKINGHAM THEATRE (Whallen Bros., mgrs.).—"New London Gaiety Girls," Cliff Grant, manager, good show and olio. CHAS. SYLVESTER.

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr. Monday rehearsal 10).—Eddie Clark and Six Widows, scored; H. V. Fitzgerald, protean actor, well liked; Hugh Stanton and company "For Reform," good; Clinton and Jermon, singing and talking act, well received; Collins and Brown, German comedians, fair; Four Sutcliffes, international dancers, ordinary; Conners and Aldert, singers and dancers, fair. DAVE CHASE.

MARION, IND.

CRYSTAL (J. H. Ammons, mgr. Rehearsal 10).—Week 18: Hague and Herbert, headliners, A1; Wesson, Walters and Wesson, clever and a hit; Mr. and Mrs. Larry Shaw, good; Ruth Smith, illustrated songs, always a hit.——GRAND (H. G. Sommers, lessee. Rehearsal 10).—Olga Loraine as "Ragtime Liz" was a scream. Miss Loraine's work is remarkable and her act will long be remembered. The Musical Forrests, who have appeared before, have greatly improved their act. The younger Forrest shows marked improvement. Henry Fink, impersonator, second appearance, good. Carberry and Stanton, singing, talking and comedy, good. Blanche Clair Innis, illustrated songs, excellent. L. O. WETZEL.

MARSHALLTOWN, IA.

NEW BIJOU (T. Nelson Downs, mgr. Sunday rehearsal 3).—Week 17: Hammond and Forrester, conversation, hit; The Great Bunker, dancer and female impersonator, great; Major O'Loughlin, gun manipulator, excellent; Mamie Smith, pictured melodies.——ODEON (Busby Bros., mgrs.).—Vic Hugo, vaudeville; Tarlton and Tarlton, musical, excellent; Huntress, female impersonator, good; Henderson and Benderson, acrobats, hit; Muhlers in "The Agent and the Widow," good; McGee and Collins, comedy sketch, good.

K. J. INGLEDUE.

MILFORD, MASS.

EMPIRE (S. B. Stifter, mgr.).—Bill Hardig, comedy juggler, fine; Freeman and Stone, dancers, good; Isabelle Rice, toe dancer, hit; Rochefort and May, singers, hit. CHAS. E. LACKEY.

MILWAUKEE, WIS.

STAR (Frank Trottman, mgr.)—Week Feb. 17: "Thoroughbreds"; olio, Mlle. La Tosca, contortionist, clever; Douglas and Cunningham, conversation, fair; Niblo and Reilly, dancers, good; Washburn and Flynn, mostly talk; Laurent Trio, acrobatics, very good.——CRYSTAL (F. B. Winter, mgr.).—Three Kelleys, song and dance, very entertaining; Williams' ponies, good; Mlle. Esmathilde, Instrumental, well received; Gilroy, Haines and Montgomery in "The Good Ship Nancy Lee," tremendous hit.——GRAND (W. W. Braden, mgr.).—Darling and Reynolds, song and dance, good; Woodford Stock Company presenting "Fun in a Madhouse," passable; La Maire and La Maire, conversation, ordinary; Spellman bears, par; Norma Gregg, vocal, applause.——NOTES.—W. W. Gregg has resigned as manager of Grand Theatre, W. W. Braden taking charge.

B. H. BENDER.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—One of the big bills of the season headed by May Edouin and Fred Edwards in "A Bachelor's Dream," excellent; John Hyams and Leila McIntyre in "200 Wives," comedy hit of the bill; Dan Burke and his "School Girls," great "girl act"; Mlle. Esmeralda, good single xylophone work; Linden Beckwith, "the singing portrait," best single singing act ever at the house; St. Ongle Brothers, clever and original cycle act; Charles DeCamo and his dog "Cora" open the show satisfactorily. Business big. CHAPIN.

MOBILE, ALA.

LYRIC (G. Newkirk, mgr.)—Week Feb. 18: Lewis and Lessington in "Seth Spinner's Troubles," very good; Berry and Berry, musical, fine; Mlle. Aline, hoop roller, excellent; Claudine Riley, cornet soloist, excellent; Herbert and Willing, comedians, great favorites; Francesca Redding and company in "Her Friend from Texas," hit.

NAN.

MONTREAL, CAN.

SOHMER PARK (Lavigne & Lajoie, mgrs.).—Lavigne's band; Two Lucifers, comedy gymnasts; The Pryors, musicians and dancers; Mlle Chester and statue dog; Pongo and Leo, acrobats and revolving pole; all acts went strong.——THEATRE ROYAL (H. C. Egerton, mgr.).—"Imperials," neat costumes, clever chorus numbers; olio: Pauline Moran, singer; Gray and Graham, musical act; Murphy and Magee, comedy talk; Deonzo and McDonald, barrel jumpers, and Zimmer, juggler. The olio is strong and of a pleasing variety.

AL M. PRENTISS.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Boyd and Lorely, comedians, fair. Frank Gray, pictured melodies, good. Musical Gerald, banjoist, fair. Horner and Potter, refined singers, good. Louise Arnott and company in "Reyan's Luck," received applause.

GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Mr. and Mrs. Gardner Crane in "Everybody's Up," one of the hits; Dill and Ward, dancers, good; Tom Whiffen and Will Clifton with the Misses Esmer Cornwell and Mildred Cook in their "Hall Room Boys" sketch, introducing songs and dances, very good; The Allen-Mueller Trio, black art, one of the hits, also; Willie Dorn, musical, good for his age; Lillian Ashley, good; Irving Jones, good; Bradna and Derrick, horse act, went well as a closer.——WALDMANN'S OPERA HOUSE (W. S. Clark, mgr.).—"Bon Tons." Good show and business.——NOTES.—Newark has a brand new vaudeville house, "The Arcade." It is a very cosy little theatre and attractive. Business for the opening week has been very good. The bill includes Marie Corsia, catchy songs, went well; Robinson and Robinson, musical, clever; Harry Kensington, Hebrew comedian, good; Small and Strong, comedians, funny; Williams and Adams, German comedy, took. The new house ought to go.—Another new house for Sunday concerts is now on the list, which makes about six now running. The New Saenger Hall is its name, and Frank Frint is the manager. Business and bill both good Sunday, Feb. 24.—Lowell and Lowell are going to have a new acrobatic contortion act.

JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr. Monday rehearsal 10).—Benj. Chapin and company in "Lincoln at the White House" the headliner. Mr. Chapin's character work especially fine, the playlet strong and the supporting company excellent. Harry Tates "Fishing" very funny and immensely enjoyed. Sidney Deane and company, "Christmas on Blackwell's Island," were immense. Madge Fox, comedienne, excellent. Myles McCarthy and Alda Woolcott in "A Race Touts Dream," fair. Reidy and Currier, balladists, good. La Dent, juggler, good.

E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Fox and Foxie amused with juvenile eccentricities. Carleton and Terre should do a straight singing act. Jessie Conthorie and company and Four Harveys. (New Acts.) May Tully and company, exceedingly clever actress. Elizabeth Murray, popular. Palfrey and Hoeffler closed.——GREENWALL (H. Greenwall, mgr.).—Harry Bryant's "Burlesquers." The opening burletta is called "The Innocent Lambs." The girls are above the average. Darmody opens the olio with club swinging and firearm manipulation. Sisters Albert, mediocre; Bush and Elliot, clever acrobats; Watson and Hableman, ordinary; Banks and Newton, fair; Kitamura Troupe closed with acrobatics. Next: Al Reeves' Show.——NOTE.—

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Searl Allen, of Searl and Violet Allen, has recovered from his recent illness and played four shows last week. O. M. SAMUEL.

OTTAWA, CAN.

BENNETT'S (Gus. S. Greening, mgr.).—Les Roses, novelty wire artists, good; Stuart de la Ronde, illustrated songs, fourth week (local), well received; Smedley and Arthur company, "The Little Mother," fine sketch and acting; Mons. Herbert, a real musical novelty; Nan Engleton and company, "How the Widow was Won," a hit; Dan J. Harrington, ventriloquist, excellent; Barthoddi's Birds, among the best in its line; Norton and Russell, quick change, greatly appreciated. OGOR.

PHILADELPHIA, PA.

By GEORGE M. YOUNG.

With this issue, reviews of the shows in Philadelphia will be omitted from VARIETY for one month. George M. Young, the Philadelphia correspondent, left for a trip to the South and will be absent during the month of March. His address will be De Soto Hotel, Savannah, Ga., care Philadelphia Baseball Club. The bills in Philadelphia during March will be printed without comment.

KEITH'S (H. T. Jordan, mgr.).—All but three of the acts on this week's bill are new here and one. "The Phantom Highwayman," by E. M. Holland and company (New Acts), was shown for the first time on any stage. Next to Holland, the premier honors belonged to Trixie Friganza, the musical comedy comedienne, who made a distinct hit. She sang Marie Dressler's "Great Big Girl Like Me," in which some spirited comedy was injected, and "No Wedding Bells for Me," which also proved a huge success. Miss Friganza received several encores, all of which were deserved. The mysterious Lind proved a mild sensation, but only because of his clever disguise. He classes with the Richard Harlow style of female impersonators. The disclosure of his identity was good for two or three recalls. Two of the Crane Brothers returned with a new act called "The Mudtown Lockup." Much of the old material is still in use and Crane and Belmont appear in the same makeup used before. It was at this house that their retirement was announced preceding the death of the brother. The new act is not so funny as the old one. Louise Raffin's performing monkeys made a good impression with some new and novel tricks. Donald and Carson showed a comedy sketch in Scotch costume. The act is a novelty in its line, but the comedy is weak. Some good singing saved the offering. Black and Jones, colored comedians and dancers, had an ordinary number. Franz Ebert, assisted by Elsie Ebert and Maude Emery, pleased with the sketch, "Dan Cupid." The Lillibuttians acted cleverly and Miss Emery introduced a well executed toe dance. She was here before with Leslie and Dailey. Carr and Reynolds, comedians, and the Trillers, rag-picture workers, were also new. John Rich appeared with a new partner in a dancing act, and the Vaivene Brothers, equilibrists, the Wilton Brothers, comedy bar act, and the Exposition Four (Three Alexander Brothers and Brady), repeated familiar acts. The latter number scored with their varied offering.

BIJOU (W. V. Jennings, mgr.).—Without the services of Andy Lewis, who is a patient in a hospital here, Sam Devere's company labored under a severe handicap. Eddie Mack, who has been playing the Irish character, struggled through the Hebrew role formerly played by Lewis, while the Irish was attempted by someone unnamed on the program, who played it with a "rube" dialect. The efforts of this pair cannot be justly criticised under the circumstances. The best accomplished by Maude Elliott, Minnie Granville, Alice Shrode and Winifred Stewart, the women principals, was in the numbers. The chorus made an unattractive appearance, owing to the dissimilarity in the

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size of the girls and the lack of care in dressing the line. This was particularly apparent in the patriotic finale of the first part, which should have been made to look well with the neat and clean-looking costumes. The dressing, while not elaborate, looked well and showed evidence of care being taken by the wearers. Some lessons in making up would not be amiss, for there were two or three of the girls who looked like Jack-lanterns, their eyes being given a scared look by too free use of cosmetic. One tall, slim girl on the end of the line presented a real grotesque appearance. The chorus is composed of a fairly good-looking bunch of girls who average well with slim figures. "Fun at the Seashore," the opening skit, showed some new and novel ideas, which with proper development ought to be amusing. But allowance must be made for the absence of Lewis and the handicap under which all the members of the company were working. There was no excuse for the olio, however, and the act of Lewis and his company was sadly missed. Winifred Stewart opened with songs rendered in a forced voice of contralto range. Miller and Hunter followed in a sketch called "Odds and Ends of Comedy." It was all ends and they were old and frayed. The piano playing and eccentric dancing, which is not mentioned on the program, is the saving of the act and should be developed. The Three Mason Sisters have an acrobatic dancing act and made a good impression without showing anything new. The center girl is a clever dancer of this style. Granville and Mack depend upon rowing with the orchestra and some suggestive talk to win laughs. The Shrodes repeated their familiar acrobatic and dancing specialty. Both are earnest workers and won the honors of the olio. Burton's trained dogs were added in place of Lewis's act. "The Hebrew King" closed, and like the first part, suffered through the absence of the principal. There were more numbers here.

CASINO (Elias & Koenig, mgrs.).—The Behman Show made its second visit of the season to this city, the bill being little changed with the exception that Frank D. Bryan was not in the cast. His place as principal comedian was taken by Pete Curley, while Mona Wynne was at the head of Bryan's "Congress of American Girls," which was originally shown here at Keith's. The farce, "Jimmy Bounce," is used for a short first part, followed by the Masqued Ladies' Quintet. A reward of $10 is offered by the management to the person giving the correct names of the girls behind the masks. It is a question whether they mean the "correct names" or "give the names correctly," according to the billing. The Ruppiets, acrobats; Hayes and Wynne, and Geiger and Walters are still in the olio. One of the Georgis Troup retired from the bill owing to an injury received two weeks ago and the Razarfs, an illusion act, was tried out here this week. "Hey-Diddle-Diddle" was the closing skit. Large crowds attended the show and appeared pleased with an entertainment above the average.

TROCADERO (Fred Wilson, mgr.).—The audiences which packed the Trocadero all week found much to please them in the show given by the "Dreamland" Burlesquers. No material changes have been made since the show played the Bijou and it met with the same deserved success as on the previous visit. Dave Marion worked harder this trip, remaining through the entire show. Harry Fox and the Melnotte Sisters, Aggie Behler and the others were all warmly received. This is a real good show and deserves to get the money.

LYCEUM (J. G. Jermon, mgr.).—W. S. Clark's "Jersey Lilies" were also in their second week

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in this city, with very little change from what they gave at the Casino. There were plenty musical numbers and the show was well liked by the Lyceum audiences.

DIME MUSEUM (T. F. Hopkins, mgr.).—An electrical and mechanical display, called "Doomsday," was billed as the chief attraction this week, heading the vaudeville bill in the theatre. The curio hall program announced Theo, snake charmer; C. V. Lee, magician; Raymond's marionetes; Gerstel, pool and billiard player; Casper Saperex; Sylow, contortionist; F. J. Hurley, one man band, and John Thompson, blind checker player.

BON TON (Mrs. J. G. Jermon, mgr.).—Vaudeville and moving pictures made up the usual week's entertainment here.

NOTES.—The "Jersey Lilies" Company have been adding pugilistic features not on the bill. In Reading George X. Wilson, leading comedian and stage manager, gave an exhibition of his pugilistic skill, one of the chorus girl's jaw being the mark. This cost Wilson something like $50 before a justice of the peace. The injured girl, with another member of the line, quit the show and came to Philadelphia, where she enlisted the services of her husband and a friend. The battle took place behind the scenes at the Lyceum on Monday and resulted in the husband and friend being arrested and fined $10 by a local magistrate. The men gave their names as August Peterman, a variety actor of New York, and Elwood Elliott, a salesman of this city. Despite all this Manager Frosen, of the company, denied any knowledge of the affair, but admitted that one of the women was named Stokes.—Gladys Clark and Harry Bergman, of Clark, Bergman and Mahoney, now with the "Cherry Blossoms," announced their marriage, which took place several weeks ago. It was a secret until the team played here last week.—James Mahoney sprained his knee while dancing, but was able to go on with his act.—The Chestnut Street Theatre has passed from Nixon & Zimmerman's management to Percy Williams after twenty-four years lesseeship. Williams was to place vaudeville here, but the house is dark and the meagre reports have it that stock will hold the boards when the house does open. There is an idea prevailing here that Klaw & Erlanger will yet come to an agreement with Keith, secure possession of the Chestnut and the Boston Theatres and abandon the idea of putting variety in the Garrick. Should Klaw & Erlanger carry out the announced plans, it is very likely that Keith and Williams will operate both Keith's and the Chestnut with vaudeville against the Garrick. J. H. Toulane, acting for Percy Williams, has paid the first installment on the lease of the Chestnut.—The Eagles are arranging for Sunday concerts here.—A fire in a rag house in the rear of the Dime Museum gave the freaks, actors and patrons a bad scare last Saturday night. No one was injured in the scramble.—Harry Newman, smiling and prosperous looking, arrived early this week to herald the coming of "The Innocent Maids," in which Sadie Huested is a central figure. They play the Trocadero next week.—Charmion will do her famous disrobing act as a special feature with Hyde's "Blue Ribbon Girls" at the Casino

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next week.—Harry B. Spillman, for many years stage manager at the Casino, has been engaged to manager Blaker's Theatre at Wildwood, N. J., during the summer season.—A new organization called "The Hurley House Club," formed for beneficial purposes to aid stricken members of the vaudeville and burlesque profession, has been started here. James Kenny, treasurer at the Trocadero, has been elected president, and James Carlin secretary. A board of trustees and other officials have also been selected.

SAGINAW, MICH.

JEFFER'S THEATRE (Thomas E. Newton, lessee; Chester S. Sargent, mgr. Sunday rehearsal 11).—The Two Macks opened the show with excellent singing and dancing. Raymond and Goode, travesty on "Za-Za." Both good singers. The Cunningham Trio, vocalists, took the house by storm. Martini and Maximilian were extraordinary illusionists and pleased. Joseph Lehmann and company in "A Fool's Wisdom" appreciated. Art Adair, eccentric musical comedian, good cure for the blues. Fred Zobedie, European gymnast, did marvellous hand balancing at the close of the bill. MARGARET C. GOODMAN.

SAN ANTONIO, CAL.

MAJESTIC (T. W. Mullaly, mgr.).—McWaters, Tyson and company, great big hit. Morrisey and Rich, went big. Stafford and Stone, popular. Odell and Kinley, up to date and clever. Al. Coleman, one continued laugh. Marie Stone, fine. CAL COHEN.

SCHENECTADY, N. Y.

MOHAWK (Jos. Weber, mgr.).—Fred Ray and company in travesty cause laughter; the Musical Simpsons, pleased; Lawrence and Harrington in "Installments," good; Johnston and Harty, parodists, good; Morris and Morris, acrobats, pleased; the Whitman Sisters and Willie Robinson, colored, good; Everhardt, hoop roller, a marvel. MARTEL.

SHAMOKIN, PA.

FAMILY (W. D. Nellds, mgr. Monday rehearsal 10.)—Brothers Hariden, musical, good; Nellie Revell, talks, pleased; Perkins-Lappin and company, dramatic sketch, very good; Paul Decker, Nellie Sterling and company in "Love Will Find a Way," fine, made a big hit. MILLER.

ST. JOHN, N. B., CAN.

KEITH'S (F. Guy Bradford, res. mgr.).—The Maginleys, assisted by their trained dog "Props" did some good tricks on the trapeze and were well received; The Bedelle Brothers, acrobats, excellent; Morris and Steele, blackface comedians, tiresome; Clara Steel and Erla Musetti, singers and change artists, fair; Dynes and Dynes, "the Student and the Chinaman," comedy club jugglers, good; Joe Ellis, Dutch comedians, hit.——OPERA HOUSE (Bert Anderson, mgr.).—Week 18: Jere McAuliffe in drama and vaudeville; Franklyn and Watt, character change artists, good; Penard and White, music and comedy, excellent; Madame Flower, singer, fair; Jere McAuliffe in his own songs, always a big hit here. GORDON.

ST. LOUIS, MO.

GAYETY (O. T. Crawford, mgr.).—The "Bowery Burlesquers," one of the strongest companies seen here this season, headed by Lizzie Frelich, are presenting three musical satires. The work of James Wilson, Frank Taylor and Ben Jansen is very good. Miss Frelich, Blanche Davenport and Flo Russell are the principals of the females. Next: "Majestics." STANDARD (L. Ruchenbach, mgr.).—Watson's Burlesquers in two musical farces. Watson is starred in both. He keeps the house laughing most of the time. In the burlesque Watson for fifteen minutes, with a pitcher of water and a loaf of bread, keeps the house in an uproar. Next: "Jolly Grass Widows." COLUMBIA (L. Sharp, mgr.).—Valerie Bergere and company in "A Bowery Camille" was liberally encored. Volta has a unique electricity act. Vasco, "the mad musician," is talented; Lew Hawkins, well received; Royal Havanana Serenaders, late of the band of that name, big hit; Rader Brothers and "The Sunbeams" made themselves popular; The Kiners and Mullins, well received; Alexander and Bertie, well liked.——NOTES.—Manager W. M. Savage, of Temple Opera House, Alton, announced he had completed plans for a new theatre for vaudeville. Temple Opera House, the only theatre in Alton, will be used for better class plays.—On Feb. 21 Anna Eva Fay, playing at the Columbia, met with an accident which interrupted her act. When a volunteer from the audience was placed in a closed cabinet and a galvanized iron bucket put over his head he became excited and hurled the bucket at Miss Fay, striking her over the eye, necessitating the services of a physician. E. J. C.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—The "Orpheum Road Show" is the attraction. Mentekel is new, original and unique. Ned Wayburn's "Rain Dears" take the house by storm. Walter C. Kelly, good; Ed F. Reynard, ventriloquist, is a treat; Wilson's monkey Jessie, clever; Claude and Fanny Usher, good; Work and Ower, good.——STAR (J. C. Van Roo, mgr.).—"Thoroughbreds." The opening piece, "A Good Run for Your Money," is not up to the standard burlesque of to-day. The afterpiece, "The Union Men" tenders too much on "bladders" to cause humor. Harry McAvoy is clever as a typical Irishman. Josie Flynn assumes the soubrette role with credit. Mlle. La Tosca is pleasing. The Laurent Trio clever. B. F. ROBERTSON.

TERRE HAUTE, IND.

LYRIC THEATRE (Jack Hoeffler, mgr. Rehearsals 10).—The Dalvines, magic, ordinary; Dawson and Whitefield, good; Smith and Arado, good; Latoy Brothers, knockout.——COLISEUM (J. H. Barnes, mgr.).—The Rialto Rounders, Feb. 25 and four nights, carried the following vaudeville acts: Garney and Wagner, good; Sam S. Howe, Martin and Meek, very good; The Bison City Quartet, great.

TOLEDO, OHIO.

VALENTINE (Otto Klives, mgr. Sunday rehearsal 10.)—The headliner is Charles Mack and company in an exceedingly interesting Irish sketch. The clever singing, dancing and company form a pretty setting for Mr. Mack. The Three Roses open with dainty music. Gardner and Madden are funny. Scott and Wilson, eccentric acrobatics, pleased; Nat Leroy, funny line of talk. Song readings are Willa Holt Wakefield's specialty, and prove popular offering. The Four Everetts, excellent balancing act; Rialto Comedy Quartet well received.——LYCEUM (Fred Kelsey, mgr.).—York and Adams in "Bankers and Brokers" to fair houses. York and Adams, as Hebrew comedians, are funny and share the many laughs with Al Hall, who is doing remarkably well. Dorothy Brenner has a pretty little voice, and her imitation of Eva Tanguay in "The Gaitor and the Coon" is very clever. The chorus is excellent and the feature of the show.——THE EMPIRE (Abe Shapiro, mgr.).—"Crackerjacks" to crowded houses. Show is popular here from previous visits, and is well up to the standard. SYDNEY WIRE.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Junie McCree and company, "The Man from Denver," scored strongly. The Vassar Girls have a very pretty act. Mary Norman is clever in her society monologue. Smith and Campbell gave an amusing line of rapid fire patter. Chinpotte, juggler, is young in years, but is good as many of the veterans in the same line. Minnie Kaufman is a clever trick cyclist. Murray K. Hill has some funny stories and parodies. The Gregsons, dancing and singing act.——STAR (T. W. Span, mgr.).—The Twentieth Century Maids were the attraction during the week. HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Gallagher and Barrett, "The Battle of Too Soon," generously applauded. The Kaufmann Troupe of bicyclists gave a clever exhibition of trick riding. Orletta and Taylor, a hit. The Majestic Trio, in a singing and dancing novelty, pleased. Others on the program are Vernon, a ventriloquist; Potter and Harris, gymnasts; Paul Barnes, monologist.——LYCEUM (R. H. Keller, mgr.).—First half of the week the Campbell's Nightingales. Last half, The Americans. J. J. M.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—"Innocent Maids" open with a laughable piece, and Larry Smith caused much of the merriment. Several good musical numbers by Sadie Huested and Mamie Champion, with pretty girls and costumes, are given. Ollo: Hill and Hill, cyclists, clever. Sadie Huested, songs, well received. Hughes and Hazleton, travesty, liked. The Seylons, pleasing sketch. Larry Smith and Mamie Champion, good sketch. Jack Horton and Mlle. La Toska, good. The performance concluded with an old-time burlesque with old-time comedy. Next: "Yankee Doodle Girls."——NOTES.—The Lyceum Trio have reorganized and will play vaudeville. Rosette, Welsh and Huntoon compose it.—Carrie Franklin (local) is appearing at the Lyceum this week. W. H. BOWMAN.

WATERBURY, CONN.

JACQUES (J. H. Dockings, mgr.).—Spadoni, juggler, favorable impression. Schrode and Mulvey, act slow, but lively finish. Julian Rose, a treat for lovers of Hebrew mimicry. The Quartet sing excellently, but should change a couple of songs; McCrea and Poole give a thrilling exhibition of shooting; Walter Daniels, imitations, does well; Hutchinson and Bainbridge, excellent.——NOTE.—In spite of the fact that two previous attempts to run a five-cent picture show resulted in failures, another has been christened the "Lyric," where moving pictures and illustrated songs will be exchanged for coin. GIRARD.

WINNIPEG, MAN.

DOMINION (G. A. & V. C. Kobold, mgrs. Monday rehearsal 10).—Week 18: Mack and Dugal in "A Strenuous Sprain," good; Makmuni, violinist, big; Long and Cotton, held over; The Yerxas, gymnasts, headliners, with first-class show; Geo. K. Spoor's company in "The Christmas Gift," good; Dixon and Fields, German comedians, conclude.——BIJOU (Nash & Burrows, mgrs. Monday rehearsal 3).—Week 19: The Risleys top the bill; Ida Howell, comedienne, good; The Two Caseltas, whirlwind dancers, big hit; Coleman and Mexis, sharpshooters, good show; Geo. Lavender, comedian and dancer, good dancing, poor comedy; Herbert's dogs and Jack o'Toole, illustrated songs, also.——NOTE.—G. A. and V. C. Kobold, proprietors, have now taken over complete management of Dominion, D. Douglas, late manager, having left several weeks ago. S. J. HORTON.

WORCESTER, MASS.

POLI'S (J. C. Griddle, mgr. Monday rehearsal 10).—Wilfred Clarke and company in "What Will Happen Next?" heads the bill and makes a big hit. Jack Lorimer went big. Bellong Brothers, cycle equilibrists, have a splendid act. Billy Gaston and Ethel Green, singing act, very clever. Franco Piper, banjoist and juggler, novelty. Madden, Fitzpatrick and company, good. Maceo and Fox, colored act, fair. PARK (Alf. Wilton, mgr. Monday rehearsal 10).—Miner's "Bohemians" are doing well.——NOTE.—Billy Gaston and Ethel Green replaced Walters and Prouty at Poli's this week, Mr. Prouty being too ill to appear. HARLOW L. STEELE.

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MANAGERS SEIZE THIS ACT WHILE THE FIELD IS OPEN **AGENTS**

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Variety, Knickerbocker Theatre Bldg., N. Y.

MR. McCREA

Replies to Bordeverry

On Thursday, Feb. 21, 1907, three disinterested gentlemen—one a representative of the press, one a theatrical manager, and the third a well-known vaudeville agent—called on Mr. Gaston Bordeverry at his residence on West 44th street, New York City, and submitted the challenge of Mr. McCrea's. These three gentlemen brought with them $1,000 in cash for a deposit and attempted to arrange a contest between the two marksmen, allowing Mr. Bordeverry to name the conditions, targets and rifles, promising that Mr. McCrea would accept the challenge under any reasonable conditions and with any rifle of Mr. Bordeverry's, with either a human target or a standard American target.

Mr. Bordeverry was allowed to make all conditions, which Mr. McCrea agreed to accept, but the interview was without any successful conclusion, as Mr. Bordeverry absolutely refused to meet Mr. McCrea or any man in his profession in a contest of marksmanship, beyond that of having him or them duplicate his act in its entirety.

Mr. Bordeverry stated that he does not claim to be the champion rifle or pistol shot, and that there are a number of people not considered professional marksmen who could easily defeat him.

He claims that he challenges anyone to duplicate his act in its entirety, shot for shot.

As a number of Mr. Bordeverry's shots in his act are merely tricks, and not illustrations of his skill at marksmanship, the peculiar challenge as made by him has been entirely ignored, being unworthy the notice of a sportsman and skilled manipulator of the rifle.

P. S.—However, if Mr. Bordeverry insists upon the conditions he named to my representatives as regards my proposition for a contest between ourselves, I stand ready to place that amount ($1,000) as a side bet that MR. JOHN DE LORIS CAN DEFEAT Bordeverry at his own game, shot for shot, act for act, showmanship for showmanship.

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Champion of the World shooting at a human target for speed and accuracy.

The "Telegraph" says

that it brings better returns to advertisers than

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Will the "Telegraph" name the music publisher who spent $75 for an advertisement in its columns and received three answers?

Will the "Telegraph" explain why it can not hold an advertisement?

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Will the "Telegraph" describe the methods through which most of its theatrical advertising is obtained?

Will the "Telegraph" claim that it has more variety readers than Variety, and if so, what are the inducements in the "Telegraph" for an artist, manager or agent to read it?

Will the "Telegraph" measure and publish the amount of space devoted by it to the Klaw & Erlanger-United Booking Offices happenings of the past two weeks, the most important events that have occurred in the variety business?

Will the "Telegraph" tell the truth why more space was not given?

Will the "Telegraph" tell why it prints only the news that the "policy" passes upon?

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FIVE HEADLINERS

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One of the Singing Kind,
That the Audience Will Take Up at Once.

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Another "Teasing."
Will Fit Any Act or Situation.
If You Are Looking For a Hit, This Is It.

"BESSIE AND HER LITTLE BROWN BEAR"

Words by JACK NORWORTH. Music by ALBERT VON TILZER.
The Novelty Song Hit of the Year. There Are Lots of Imitations, so Don't be Misled. A Great Number for Productions.

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Words by ARTHUR J. LAMB. Music by ALBERT VON TILZER.
The Greatest Ballad Ever Written. Will Win You More Applause Than Any Song You Have Ever Used. 4 Keys.

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MANAGERS, TAKE WARNING!

A Nellie Hopper, with the Myrkle-Harder Stock Co., is billing herself as the "Sal Skinner Girl," which is a direct infringement on my act and title, as I have been identified with and the originator of this title for many years. To avoid further trouble I therefore warn the young lady and managers to refrain from using this title.

Respectfully,

LOUISE HENRY.

(VAN ALSTYNE AND HENRY)

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Schenectady, N. Y.

WEBER & RUSH, Proprietors and Mgrs.

JOSEPH L. WEBER, General Manager.

Feb. 23, 1907.

DEAR MR. FRENCH:

The fact of you being our headliner this week was the means of causing a number of people in this city to visit our theatre several times during your engagement here, and your week was one of the largest we have had this season. I believe when you play our Binghamton house you will be a good drawing card for us.

Yours,
JOS. WEBER.

Great Henri French is the Headliner at Proctor's Theatre, Albany, N. Y., this week, and his NAME ALONE should insure packed houses.

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Mr. and Mrs. **John T. Powers**

IMMENSE SUCCESS OVER MAJESTIC CIRCUIT PAST SEVEN WEEKS. WEEK MARCH 4, HOPKINS', LOUISVILLE.

Mr. and Mrs. John T. Powers have a singing act which scored a sharp success. The lady is a stunner and wears some stunning gowns, has a magnificent voice—and she lisps beautifully. The little trick which introduces Mr. Powers' supposed child behind the scenes, begging to be taken home, while he is trying to sing, is a very clever one. At the close of their act Mr. and Mrs. Powers were given a very avalanche of applause, and finally, after about four or five responses, Mr. Powers announced to the ladies that he would be "here to-morrow night." Mrs. Powers then says, "Gentlemen, tho will I."—San Antonio Gazette, Feb. 11, 1907.

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NEXT SEASON will present a new sensation, "THE MAD STAMPEDE," by Chas. H. Mackie, more exciting than "The Derby Race." Address Tom Miner's "Bohemians," Imperial, Brooklyn, March 4.

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OFFICE OF
WILLIAM MORRIS
110 E. 14th Street.

Messrs. L. Burcasser & Co., Paris, France. New York, Feb. 27, 1906.

Dear Sirs: I have seen a lithograph of G. Bordeverry's, sharpshooter, and would like to know IF YOU WILL CONSTRUCT FOR ME A SIMILAR PIANO, OR EVEN WITH BETTER IMPROVEMENTS IF POSSIBLE; ALSO, IF SAME GIVE THE SOUND OF A REGULAR PIANO OR NOT.

I am doing same style act in this country at the principal theatres only, and would be pleased if you will favor me with a reply, also giving full particulars as to cost, etc. Yours very truly,
(Signed) JOHN LORIS,
Care above."

The above is a copy of a letter written to Messrs. L. Burcasser & Co., manufacturers of the piano of which I am the sole owner and inventor, by a man who is going around masquerading himself as a showman. The same so-called showman (who works about three weeks every year) has frequently billed himself as "Mr. So and So, late of the New York Hippodrome," although the managers of that house in an advertisement declared that this billing was false, and furthermore, he would never appear on the stage of their house. This man calls himself original. I call him !!!! What would you call him?

An appointment has been made whereby Mr. Loris and myself will meet on Friday afternoon at the office of Variety, but at this writing (Thursday) nothing definite can be published.

All communications to

Colonel Gaston Bordeverry
Care Variety.

This Week
Orpheum, Utica

SAME BIG SUCCESS AT GARRICK, WILMINGTON, THIS WEEK

LAURIE ORDWAY

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WESLEY
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Both play parts. Can open in one and close in one. Time 15 minutes. At liberty for vaudeville April 22. Would consider offer for burlesque for coming season. Week March 4, Murray Hill Theatre, New York; after, en route "Parisian Widows" Company. Address all communications 121 East 100th Street, New York City.

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AGENT CLIFFORD C. FISCHER. MANAGER, TOM McNAUGHTON, EMPIRE HOTEL, BROADWAY, NEW YORK.

Colonial Theatre, second week. Retained for two weeks after first performance. Thanks for kind telegrams.

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Under personal direction of MR. SAM. GOLDIE. En route with "BON TONS."

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Vaudeville's Refined Entertainers with the Banjo.

NOTICE.

Harry RADFORD and Mlle. VALENTINE closed the show at Keith's, Cleveland, week Feb. 11, and were a big HIT. EVERY ACT ON THE BILL COMEDY. They followed Geo. Evans and did a 30-minute Dumb Show which sent the people away talking. On Wednesday the Manager got out special bills which read, "Keith's this week. Extra. Harry Radford and Mlle. Valentine. A big hit." Now if there's anyone in the business with a Dumb show that they think is funny, let them close a show of all comedy acts and come on right after Geo. Evans has had them screaming.

The Press says, "We are the real goods." It isn't so much what they do do, but the funny way they do do it.

We topped the bill again last week, also closing the show and a knockout.

IMPORTANT.

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Return to Europe in April.

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ELLA VON KAUFMAN

SULLIVAN-CONSIDINE CIRCUIT

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SCOTTISH MEISTERS

In their Celebrated Vocal Extravaganza, Entitled

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This Scotch Novelty has been received with acclamation throughout Scotland, Ireland, England, Wales and Australia; now awaiting the verdict of New York.

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"A Night in an English Music Hall," including Billie Reeves, the Original Drunk.
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BECAUSE on account of

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Olympic Theatre, South Bend, Ind., week March 4. This week—Elite Theatre, Davenport, Ia.
(ALWAYS WORKING, NOT WORRYING.)

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In Vaudeville Now playing Keith Circuit

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Best and most expensively dressed "girl act" in vaudeville. Week Feb. 25, K.-P. 125th Street; March 4, Proctor's, Troy, N. Y.

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MARVELOUS, ARTISTIC AND ACROBATIC CYCLISTS.

Introducing cycling on the telephone wire. Challenge the world to find their equal.
EXTRA attraction with "Colonial Belles" Co. JAS. E. DONEGAN, Managing Director, per route, or H. B. MARINELLI, Agent, New York.

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AN ORIGINAL CHANGE ACT IN ONE

GRACE HAZARD

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FEBRUARY 11
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Correspondents Wanted Wherever There Is a Variety Performance

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"FITZ IN FULL DRESS"!

Featuring ERNEST A. RACKETT'S marvelous, unapproachable impersonation of

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Original from start to finish. The wittiest lines. The funniest parodies. Written by Ernest A. Rackett. Protected by copyright.

"THE MOST EMPHATIC HIT IN MY HOUSE THIS SEASON."

Thus, like a well-drilled ensemble, has come the chorus of praise from house managers along the line.

Not a Musical Act, but a SINGING and TALKING ACT.

En route with Hurtig & Seamon's "Trans-Atlantics." WEEK MARCH 4, EMPIRE THEATRE, TOLEDO

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First Open Time Mar. 11th
Direction MYERS & KELLER

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WRIGHT BRENNEN

The comedy quartet that sings real harmony, doing 15 minutes in "one" and closing the olio with the "BACHELOR CLUB" Co.

WALTJEN MILDRED

George Mozart

TERRIFIC AND ENORMOUS SUCCESS

TEMPLE, DETROIT, WEEK MARCH 4.

—THE ECCENTRIC RECRUITS—

Swan and Bambard

Will camp on the Poli Circuit for six weeks, commencing March 4.—WESLEY & PINCUS, Commanders.

The Man with a Thousand Songs

William A. DILLON

Yes! Brother of the Dillon Brothers

FRED AT LIBERTY FOR PARK SEASON. GERTIE

Grotesque Randolphs

ACROBATIC KNOCKABOUT COMIQUES.
"FUN IN A CHINESE LAUNDRY."
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PRESENTING THEIR NEW AND ORIGINAL NOVELTY "THE DUMMY'S HOLIDAY"

JUST CLOSED OUR THIRD CONSECUTIVE SEASON OVER THE ORPHEUM, CASTLE, ANDERSON AND HOPKINS CIRCUITS.

SAIL FOR SO. AFRICA MARCH 30

A very taking and comical feature of the programme was "The Dummy's Holiday," presented by Harry Klein and Pearl Clifton. This is a very clever sketch, well out of the beaten path and rich in quaint, broad humor, and it was admirably presented in every respect.—"Times-Democrat" (New Orleans).

Klein and Clifton have a brilliant act this season, and an act that is in every respect a novelty. Novelties are unusual in the vaudeville field, but in this instance it is cleverly furnished and makes an immediate hit. It is entitled "The Dummy's Holiday," and embodies an idea that is distinctly original. The audience is amused immensely and the act is cordially received.—"Commercial Appeal" (Memphis).

Orpheum.—Another feature is the sketch of Klein and Clifton, showing the holiday of the dummies. It is well thought out and affords an opportunity for some original effects. The act made a hit.—Omaha "Bee."

The Columbia's New Bill.

Klein and Clifton's original novelty, "The Dummy's Holiday," reintroduced those clever dancers at the Columbia. The stage setting shows a street with Klein as a flexible clothing-store dummy, and Pearl Clifton as a wax millinery model. Both "dummies" come to life unexpectedly; then both sing and dance in grotesque poses.—St. Louis "Republic."

Grand.—Klein and Clifton have a genuine scenic novelty, cleverly carried out in "The Dummy's Holiday." It is good from start to finish.—Indianapolis "Star."

NELLIE WALLACE

Brooklyn Eagle says: "Miss Wallace is the funniest comedienne seen here in a long time; to many she seemed to be the whole show."

Brooklyn Times: "Nellie Wallace has a rare brand of humor, and caught the house from the start."

MARCH 4, ORPHEUM THEATRE, BOSTON.

"Silent" Tait

HAVE YOU SEEN
THE EUROPEAN ECCENTRIC WIZARD. This Week, Pastor's. WESLEY & PINCUS, Agts.

The 4 Lesters

(Late Hacker-Lester Trio.)
Comedy Eccentriques in a new and novel act including THE GREAT CLOWN ADOLPH FROM THE HIPPODROME.

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America's greatest lady and gentleman equilibrists and head balancers. Booked solid from April to December. Address 325 E. 14TH ST., NEW YORK.

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Assisted by FEE P. KENNETT.
HAVE 8 WEEKS OPEN FOR PARKS THIS SUMMER, BEGINNING MAY 30.
NOVELTY ELECTRICAL ACT. Address care VARIETY.

THE COMEDY ACROBATIC NOVELTY.

GEORGE ED.

MULLEN and CORELLI

IN HUMOROUS PECULIARITIES. IN VAUDEVILLE.
WEEK MARCH 4, HOWARD, BOSTON. WEEK MARCH 11, POLI'S, BRIDGEPORT.

GRIFF WILLIAMS and VANOLA MELBURN

Polite Vaudeville Entertainers, presenting a novelty sketch, "CORKER'S CALL." Big Success Everywhere. March 3, Broadway Theatre, Brooklyn.

Not That Quartette BUT THIS QUARTETTE Not the Quartette

Yorke 4 Comedy

O'BRIEN THORNDIKE RUSSELL DE GROOT

WEEK MARCH 11, STAR, SCRANTON, PA.
WILL ACCEPT OFFERS FOR NEXT SEASON.

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A BOUNDING SUCCESS.

ARE BOUNDING RIGHT IN YOUR MIDST

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THE VENTRILOQUIST WITH A PRODUCTION.

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And His Famous Mechanical Figures.
En Route Great Orpheum Road Show.
Direction MARTIN BECK.

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"AACH, CHENNIE, I CANNOT LIFE MIT OUT YOU."

Leon Kohlmar

THIRD YEAR WITH DAVID WARFIELD.
Will present a new sketch in vaudeville soon.

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Always making good.
"ON THE GRAZING PATCH."
No pilfering now.

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IN "STOP, LOOK AND LISTEN."
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Comedy Acrobats, Orpheum Road Show, Season '06-'07. Direction Martin Beck.

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THE MAN WITH THE FLEXIBLE VOICE.

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in new act in ONE, season of 1907-8, entitled
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"THE NARROW FELLER."

Daisy Harcourt

THE COMEDIENNE.
Address WILLIAM MORRIS.

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COMEDY SKETCH, "THE COUNTRY BOY AND SOCIETY BELLE."
Introducing their lightning Baton Act. With Sam Scribner's "GAY MORNING GLORIES,"

FRANK MURIEL

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"The Last of the Troupe." By Chas. Horwitz.
The latest success in vaudeville. Our own special scenery. Mr. Coombs for three seasons solo tenor with George Primrose.

Per. Address, 230 W. 38th St., New York City

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"THE GERMAN AND THE SPORT."
BY CHAS. H. MACKIE.
Owing to misunderstanding we are laying off this week. Keith circuit to follow.

Work and me are no relation
Eating is my occupation
Barn or woodshed is my station
That's me.

Keep This
Till It Grows

SAM HARRIS

"THAT MINSTREL"
Night Watchman, St. James Building.
Agents Send Keys.

THAT NATURAL JEW COMEDIAN WITH THE BIG VOICE.

FRED. RUSSELL

En Route, "Nightingales."

Billie Ritchie

and his ten English Pantomimists, starring with Gus Hill's "Around the Clock."

LOUIS GRACE

SIMON AND GARDNER

Presenting Miss Gardner's latest version of "The New Coachman."
Booked solid by MYERS & KELLER.

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Wholesale and Retail Dealers in Comedy.
Sam Scribner's "GAY MORNING GLORIES," Season '06-'07.

Della Faytelle

"THE LITTLE IRISH COLLEEN."
AT LIBERTY for parks next summer.
En route with Bob Manchester's "Cracker Jacks."

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THE WORLD'S GREATEST LADY FANCY SKATER.
Booked exclusively by RICHARDSON BALL BEARING SKATE CO., 501 West [illegible], Chicago.

BARBER-RITCHIE TRIO

WHEELWRIGHTS
Time all filled until our return to Empire Theatre, London. ADDRESS WESLEY & PINCUS.

WEEK MARCH 4, COLONIAL, NEW YORK.

EMPIRE THEATRE.

That great English comedy act, "A Night in a London Music Hall," presented by the original Karno company, is the headline feature at the Empire this week. The company is headed by Billy Reeves, who created the part of the inebriated swell, in which he is appearing, and after seeing Reeves one agrees with the English critics that he is one of the best pantomime actors that ever came across the pond.

Every move made by Reeves is a scream and the beauty of his performance is that he does not overdo the part of the drunk. All his actions are natural, although exceedingly funny. The act, or at least an American version, has been witnessed in this city before and although not new, it was thoroughly enjoyed by two big audiences yesterday.—Paterson (N. J.) "Guardian," Feb. 26, '07.

RICE & PREVOST

IN
"Bumpty Bumps"

Sail for England April 1st

TOSSING AUSTINS

SMITH and ARADO

BOOKED SOLID UNTIL APRIL 1ST.
WESTERN VAUDEVILLE ASSOCIATION.

JEANETTE DUPRE

As the Belle in "The Belle of Avenue A," Kolb & Dill Stock Company.
DAVIS THEATRE, SAN FRANCISCO, CAL.

Harry Harvey

THE QUAINT HEBREW SINGING AND DANCING COMEDIAN.
NOW IN VAUDEVILLE. BOOKED SOLID UNTIL MAY.
Management E. C. HAYMAN, Western Vaudeville Assn., Majestic Theatre, Chicago.

"Frank Hayes and Carrie Winchell, who have one of the clever specialties in the vaudeville portion of the entertainment by the 'New Century Girls' at the Metropolitan this week, are singing Mr. Hayes' novelty song, 'A Fat Gal Am the Best Gal After All.' Mr. Hayes is a very clever pianist, and his imitations of the piano salesman who could only play one air is one of the most humorous things of the kind that has been heard on the stage of the Met.' "—Evening Herald, Duluth, Feb. 2, '07.

"Hayes and Winchell carry off the honors. Mr. Hayes' piano stunts are something new in the vaudeville line and the house showed its appreciation."—Pittsburg Press, Aug. 18, '06.

HAYES AND WINCHELL and the Piano

In A COMEDY SKETCH, with Bright Dialogue, Humorous Situations, and Clever Pianologue. A Complete Success Everywhere

NEW ACT NEXT SEASON NOW BOOKING SUMMER PARKS

This Season with Butler, Jacobs and Lowry's "New Century Girls"

ADDRESS AS PER ROUTE WEEK MARCH 4, CENTURY THEATRE, KANSAS CITY

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"Greater New York Stars"

The Busch-Devere Trio
ILLUSTRATED MUSICAL NOVELTY.
The Only Act of Its Kind.

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CHARACTER CHANGE ARTIST.

BUCH BROS.

HUME, CAIN and HOEY
A Neat Straight Singing Act.

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"THAT" COMEDY TEAM.

VIRGINIA TYSON
SINGING COMEDIENNE.

"Washington Society Girls"
BERT PEARSON, MANAGER.

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PRINCIPAL COMEDIAN.
Delineator of Hebrew Comedy.

THE CHARMING
LYNOTTE SISTERS
SINGING COMEDIENNES.

ABBIE CARLTON
LEADING LADY
IN "STUDIES OF ART."
N. B.—Watch me next season with Madeline Franks.

MADELINE FRANKS
SOUBRETTE.
P. S.—A new big hit next season—Carlton and Franks.

FLOSSIE La VAN
PRINCIPAL BOY.

FRED D. FOX
MUSICAL DIRECTOR.

HONAN and KEARNEY
ECCENTRIC COMEDIANS.

Miss Virginia Ainsworth
PRIMA DONNA SOPRANO,
TIVOLI THEATRE, CAPE TOWN, SOUTH AFRICA.
Address all communications care of her European Representative, SYDNEY M. HYMAN, Ltd., 29 Leicester Sq., London, W. C., England, or ROBERT D. GIRARD, 1265 Broadway, New York City.

WEEK MARCH 4, L. O. WEEK MARCH 11, CENTURY, KANSAS CITY.

"NEW CENTURY GIRLS"
JOHN J. MOYNIHAN, Manager

TOM MAY
Barrett and Belle
TWO REGULARS.
Comedy Travesty. "Only a Volunteer."

JACK DAN
Crawford and Manning
ECCENTRIC ACROBATIC COMEDIANS.

Nellie Sylvester
The Queen of Song. Closing the olio.

John F. McCabe
THE FUNNY LITTLE IRISHMAN.

Frances Bishop
"THE GIRL FROM VERMONT."

FRANK E. LOUIS
Mitchell and Pritzkow
Singers who can sing; yoddlers who can yoddle; comedians who can comede.

FRANK P. CARRIE L.
Hays and Winchell
In a pianologue comedy sketch, featuring Mr. Hays' song, "A Fat Gal Am the Best Gal After All."

NITA ALLEN AND CO.
Greatest Novelty Hit of the Season,
"CAR 2, STATEROOM 1."
By Will M. Cressy.

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JOE, MYRA, BUSTER, JINGLES AND LOUISE.
Important to Managers—Buster will be 16 years of age, Oct. 4, 1909. Address the man with the wife, the table and three kids. Address care of Comedy Club, or Ehrich House, 229 W. 38th St., N. Y. City.

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A Box Office Attraction.
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THE GREAT VIOLINIST,
Accompanied on Piano by his Sister.
Booked Solid Season 1906-1907.
HENRY PINCUS, Manager,
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The Florham, 256 W. 97th St., N. Y. City.
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Musical and Plastic Artist.
Presenting two novelty acts that are away from anything else. Close in "one."

VERA DE BASSINI
"The girl with the million dollar voice and Wonderful Human Violin." Management Mr. AL. SUTHERLAND, St. James Building, N. Y. City.

SHEPPARD CAMP
"The Man from Georgia"

WEEK MARCH 4, MONUMENTAL, BALTIMORE.

ALF. G. HERRINGTON'S
"YANKEE DOODLE GIRLS"
Presenting
"Tucker's Farm" and "Fun in Camp"

THAT CLEVER COMEDIAN,
Harrison Greene

Ed. B. and Rolla White
IN THEIR COMEDY BOXING ACT.

Margaret H. King
THE PETITE SOUBRETTE.

THE REAL LEADER.
Ed. Perine

COMEDIANS AND ACROBATS.
Marion and Pearl

THE TRAMP AND THE GOLF GIRL.
The Sidonias

THE BARITONE OF THEM ALL.
Franklyn Batie

THE KING FROM IRELAND.
JAMES B. DONOVAN
AND
RENA ARNOLD
QUEEN OF VAUDEVILLE.
DOING WELL, THANK YOU.

GLOVER WARE'S
"Village Choir"

SPECIAL FEATURE "HIGH SCHOOL GIRLS."
Hilda Carle
AND HER
12----RED RAVENS----12

THE "NEVER IDLE ACT."
Estelle Wordette
"HONEYMOON IN THE CATSKILLS."

THE GREATEST LIVING EXPONENT OF YANKEE FEMALE CHARACTER.
HARRY LA MARR
In vaudeville as extra added attraction. 15 minutes in one. Singing, dancing and monologue. A laugh from start to finish. Permanent address, William Tell House, Boston, Mass.

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"BOSTON BELLES"
JACK SINGER - - - - Manager

HATTIE MILLS
SONGS AND STORIES.

McFarland and Murray
The original "Millionaire and the Iceman."

CLARA ADAMS
SINGOLOGIST.

RICE and WALTERS
In their novel offering
"A DAY ON THE FARM."

BLACK and McCONE
The brutal brothers in "ASSAULT AND BATTERY."

Harper, Desmond and Hilliard
"DOINGS IN KOONTOWN."

FRANKIE BAILEY
Late of Weber and Fields.
"THE NEW BURLESQUE QUEEN."

CLARENCE WILBUR
The Famous Patsy Bolivar in "THE NEW SCHOLAR."

You Can't Beat This

At liberty for Summer Engagements
JOHN S. EGAN, Wilmington, Del.

Owing to the booking of STARRING TOUR for 1907-8 not being satisfactory,
Ryan-Richfield
CO.
WILL REMAIN IN VAUDEVILLE.

THE BEAUTY AND THE BEAST.
CHAS. Lew
GRACIE AND REYNOLDS
"WHAT FOOLS THOSE MORTALS BE."
With Watson's Burlesquers.

THE SINGER THAT CAN ACT.
FRANK COHAN
Ask Mr. G. H. Batchelder of Boston.
Permanent Address,
11 HAWTHORN ST.
ROXBURY, MASS.
Will Consider
Burlesque Offers
For Season 1907-8.

Meredith Sisters
DIRECTION GEO. ROMANS.

WILLIAM MORRIS

BOOKING SEASON 1907-1908

Can NOW Give Artists 25 to 40 Weeks

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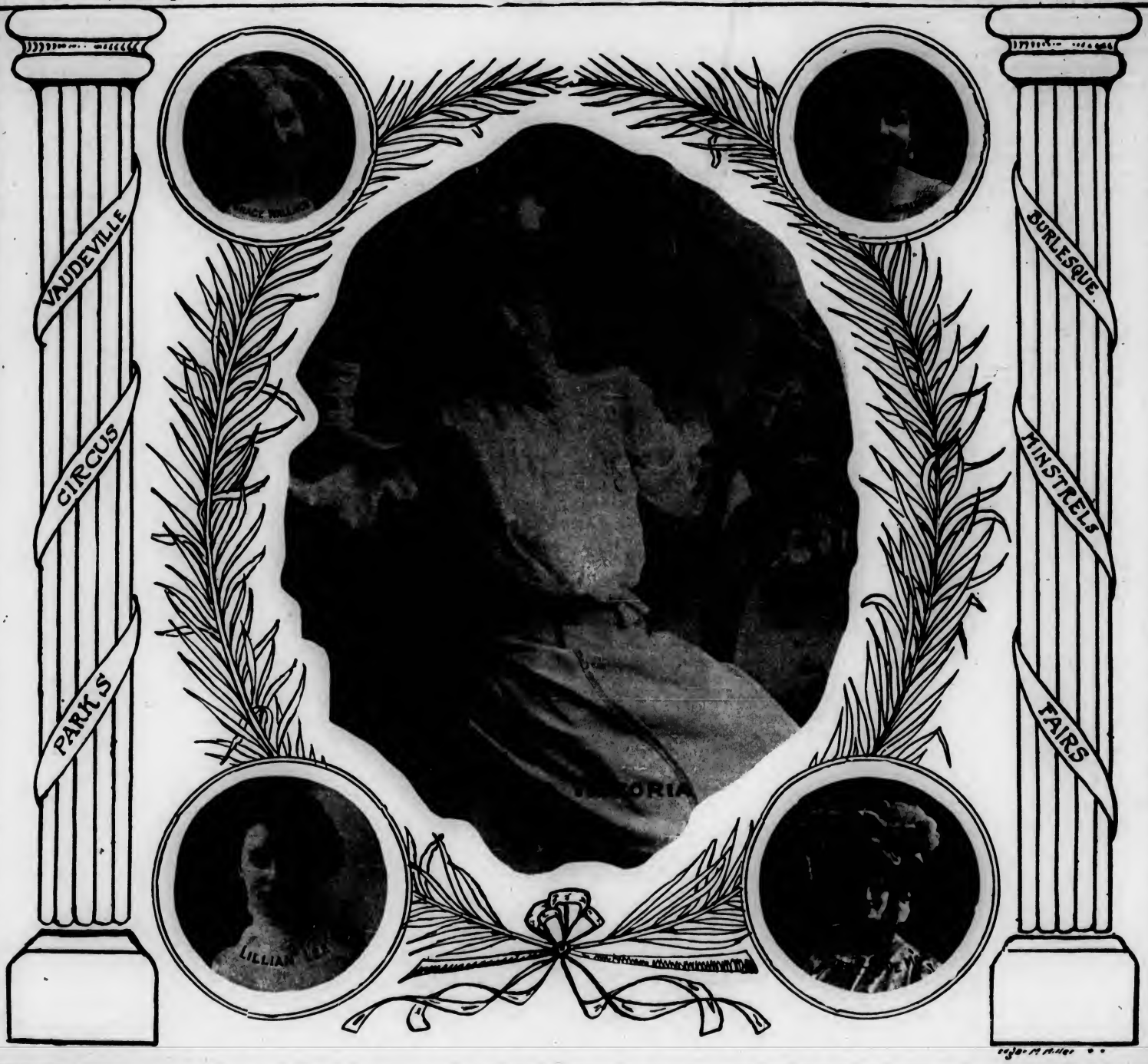

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VAUDEVILLE BY WHOLESALE

Contracts Being Signed and Houses Acquired by Klaw & Erlanger--Looks Like a Warm Fight

The vaudeville business will be run on a wholesale scale next season, if present indications count for anything.

Klaw & Erlanger, through the William Morris office, have signed seventy-five acts this week for from twelve to fifty consecutive weeks, involving $1,000,000. There are about 200 more acts now in negotiation with the Morris office. Contracts for these will be issued when terms are consummated.

Most of the pending contracts are with artists out of town, and this causes delay, besides the time spent in wrangling over the proper form of contract to issue.

Daily announcements of their vaudeville interests in some connection are made by the Klaw & Erlanger firm. A Boston theatre which will play vaudeville was given out this week; also that the Lyceum in Rochester, N. Y., under the management of M. E. Wolf, will become a K. & E. variety theatre on May 20 next.

Some ten theatres have been selected to give vaudeville instead of the customary stock over the summer. First class shows and houses in all towns will be utilized. Cleveland, Detroit and Buffalo have been decided upon, also Rochester. In Detroit the present Morris house (Lafayette), will not be brought into play for the summer season, but a K. & E. theatre instead.

That some weighty statement will be given out by the "Syndicate" firm shortly is the prevailing opinion, strengthened by their declaration that this will be done at the first opportune moment. The contracts issued this week contain a "barring" clause for three months prior to the appearance in any town. This means that an artist engaging to play Boston the week of September 2 cannot appear in that city for three months previous to the contracted date without vitiating his contract.

In answer to the requests of the artists for their routes, Mr. Morris assured them that a full list of cities will be delivered within the "barring" limit (June 1) and to assure the actor man that no advantage can be taken under the agreements, a stipulation has been made in the contract that Klaw & Erlanger will pay any transportation per person of over $5 necessitated by any "jump" covered by the routing.

The news of the week hinged mostly upon the return of Martin Beck, general manager of the Orpheum Circuit in the West, and practically the director of the Western Vaudeville Association, which represents the Western affiliated managers of the United Booking Offices.

It was currently reported that Mr. Erlanger would induce Mr. Beck to join the Morris Office to prevent Klaw & Erlanger opening competition in the West against the Orpheum. This was offset by the statement of United Booking Offices' officers that the connection between the East and the West as exemplified by the United Booking Offices was such that it could not be broken asunder.

More than fifty "blanket" contracts at the present time existed between the two offices, one United manager said, and this would prevent a split. A Western Vaudeville Association manager said that the possibility of the Western disrupting or the Orpheum withdrawing was absolutely out of the question.

The opposition figured, however, that while the Orpheum Circuit was interested in the other large houses controlled by the Western Association, none of the Western managers was interested in the Orpheum Circuit. Taking this for their premises, the deduction was that the K. & E. partisans figured that with Klaw & Erlanger unchangeable in their purpose to invade Chicago, and not caring about the West, if the Orpheum could be induced to leave the Western Association, the remaining managers would become panicky, and Klaw & Erlanger stood ready to purchase the Kohl & Castle theatres in Chicago, thereby breaking up the Western connection of the United Offices.

Another report linked the Poli circuit with the Morris Office. It is said that A. L. Erlanger was instrumental in bringing about the junction of Poli with Keith which followed the Keith-Proctor amalgamation, and on this ground, it was argued, Mr. Erlanger's influence with S. Z. Poli would bring the Poli circuit into the Morris Office, if he cared to exert himself in this direction.

The Poli contract with the former Keith Booking Office carries a forfeiture clause with it, but this is rumored to be $5,000 only, which would not prevent Poli from taking the step.

The United Booking Offices is not speaking loudly, but is sawing wood industriously. No information from the opposition camp is allowed to voluntarily escape. Whatever moves of Klaw & Erlanger are known by the United, immediate steps are taken to block them. There is no denial made of the vast amount of money at the command of the United Offices, principally through B. F. Keith's wealth and resources. This will all be brought to bear against the Klaw & Erlanger vaudeville scheme.

In the contracts issued this week were two given for a period of fifty consecutive weeks, commencing with September 2. This may have been offered as an extra inducement to secure the acts, and implies return dates, but the fact of fifty weeks having been given is evidence of the extensiveness which the legitimate theatrical managers have decided upon for their vaudeville entry.

ALICE LLOYD STAYS OVER.

The present engagement of Alice Lloyd and the McNaughtons, the two English acts which successfully opened last week at the Colonial, has been extended six weeks by Percy G. Williams.

This will keep the English people on this side until about May 20. Releases from foreign contracts for the same time were obtained by cable. No consideration is announced for the new contract, but that there has been an increase of salary of not less than five times the amount originally agreed upon for the two acts is quite assured.

BIG ENGLISH COMBINATION.

London, Feb. 25.

As a result of the recent strike by the artists, it is known, although the plans have been closely guarded, that three big English circuits will hereafter work under an agreement or understanding.

They are the Moss-Stoll, Thomas Barassford and Frank Macnaghten, controlling altogether about 85 weeks. This equals in strength the Keith-Williams combination in New York.

The English managers intend going to the Continent, even as far as Cairo, and playing vaudeville. Barassford now has a house in Paris. It is among their plans also to make an American connection. At present the intention is to ally themselves with the Keith-Williams combine. This has been decided upon, if feasible, regardless of the blood ties between Oswald Stoll and A. L. Erlanger, of the new American vaudeville "Syndicate."

American artists in London say that if a continuous booking scheme is evolved by the English and American combines, an artist might play steady over the international time for a period of five years, without repeating in a single house.

There is no definite information as to how far the plans of the three English circuits have progressed. At this writing not ten people here are aware of the proposed amalgamation.

JULIA ROONEY OBLIGED TO RETIRE.

Julia Rooney, of the Rooney Sisters, will probably never appear on the stage again. Miss Rooney has suffered from a serious affection, brought on from the violent exercise of dancing, since early in the season. She went to an Albany hospital to undergo an operation, but after a week's treatment the doctors decided that the operation was unnecessary at that time.

The girls continued working until last week, when the elder sister was taken ill again. This time the doctors told her that she must dance no more. They immediately cancelled Hammerstein's for the current week as well as all their future time on the United Booking Offices circuit.

Miss Rooney went to her home in Baltimore, and as soon as she is strong enough to warrant the trip will rejoin her husband in Los Angeles, making that city her permanent home.

Josie Rooney, the other half of the "sister" act, has entered into a partnership with Joe Kane, and the pair will do a novelty dancing and singing sketch in "one" opening about April 1. The vehicle is being written by Aaron Hoffman.

IS GOODWIN $2,000 ACT?

The information leaked out this week that a $2,000 weekly contract had been signed by the Klaw & Erlanger vaudeville interests. Who the other party was could not be learned and guesses were many and diverse. The signs pointed to Nat Goodwin as the principal, and it was stated that the contract covered a tour of 20 weeks, commencing Sept. 2 next.

This is made to appear more likely when it is known that Goodwin was approached last season by the Morris office with an offer to come into the varieties. The salary was agreed upon, but the project split upon the impossibility of securing the number of weeks which the actor demanded. He was willing to accept fifteen, but only ten were available at that time.

ELSIE JANIS IN PHILLY.

There will be two new vaudeville theatres open during April in Philadelphia. The Garrick, a K. & E. house, is scheduled for the first vaudeville performance on April 22. Elsie Janis is said to be the headliner selected for the occasion.

The other is the Chestnut Street theatre, operated by the United Booking Offices under the personal supervision of Percy G. Williams. Its opening date will be April 15.

The Chestnut Street was leased by Mr. Williams and afterwards turned over to the United Booking Offices under the Williams-Keith arrangement when combining.

CLIFFORD FISCHER BACK.

Unexpectedly on Saturday last, Clifford C. Fischer, the foreign agent, returned from a long trip abroad. Mr. Fischer says he came back to complete certain booking arrangements for the export and import of native and foreign acts.

He will make his headquarters at his New York office, 1440 Broadway. A London branch of the Fischer agency has been opened at 17 Green street in that city. Another foreign office under the same management will commence on April 15 in Paris.

The exclusive bookings of several London and Paris variety theatres will be controlled by his office, according to Fischer, and he will actively oppose all agents carrying on an international trade in the booking line.

BECK BACK.

Martin Beck, general manager of the Orpheum Circuit, returned from his European trip on Wednesday night. Mr. Beck was very busy on Thursday and has remained in that state of activity. He will leave for Chicago some time to-day probably. John J. Murdock, of the Western Vaudeville Association; also Charles E Bray, from the same offices, were in New York to greet Mr. Beck.

SUTHERLAND OFFICIAL SUMMER AGENT.

For the summer park and fair branch of the United Booking Offices Al Sutherland, the agent, in the St. James Building, has been officially appointed to oversee.

Mr. Sutherland will take charge of all the summer outdoor bookings, but will continue his agency as heretofore for the regular bookings.

DUFFY IN BOSTON.

Boston, March 8.

A. J. Duffy, formerly of the Lyceum theatre at Scranton, Pa., is the new manager of the Orpheum theatre here, taking the place of David L. Robinson, who will assume charge of Williams' Colonial theatre in New York City.

ESCAPED IN 47 SECONDS.

Ottawa, Can., March 8.

Brindamour, the jail breaker, who is playing Bennett's Theatre here this week, escaped yesterday from a regulation prison, to the steel bars of which he had been securely manacled by the chief of police in person. Brindamour released himself in the remarkable time of 47 seconds.

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Vol. V. **No. 13.**

It has become necessary to again inform the advertiser that an advertisement in VARIETY of an act produced or to be produced, show or other offering will not influence the review. The policy of this paper has always been "fairness." It is still that. As a part of the business of a newspaper, we solicit and receive advertisements, but with no conditions whatsoever. Our reviews are not written from the business point of view, never have been and never will be. We try to have criticisms as fairly as possible, with harshness eliminated. We think a measure of success has been attained through this method, and it will be continued. Advertisement or no advertisement, each review in VARIETY will deal fairly with the subject. That is a point we wish thoroughly understood. If you want publicity and the paper is not valuable to you for that purpose do not advertise in it. Were we to sell our news columns for the advertising pages, VARIETY would have no value, and we do not intend to fall a victim to the prevailing theatrical newspaper craze.

The successful ending of the strike in London by the Variety Artists' Federation against the managers carries with it one salient object lesson to the American artist. It is the power of organized organization, and the strength of the artist himself, when concentrated and properly managed. That arbitration alone was agreed to by the managers spells victory for the V. A. F. though no other points are carried. Everything indicates, though, that the artist will be granted many radical reforms by the arbitrator in his final decision, which may be some weeks off yet.

To the credit of the American artist, with one exception, it can be said that he passed over any opportunity to gain advantage from the foreign condition. The American representative for the Moss-Stoll circuit denies that he made overtures to any native act to fill the time or places of the strikers, but the fact remains, nevertheless, that no native act voluntarily stepped into a striker's stage-shoes.

The exception is probably well-known on this side. He is simply repeating his "strike-breaking" practice indulged in at the time of the White Rats' affair. Another American who appeared in the music halls of London while the strike was on does not class as an artist or a vaudevillian, although he loudly professed before appearing that he was "an American and no scab."

The effect of the Keith-Williams combinaton was to bring William Morris, a vaudeville agent, in relief as quite the "biggest" man in the vaudeville business. Keith and his allied managers held the theatres; Klaw & Erlanger head a great "syndicate," but the belief was general that "Morris had the artist."

The artist made Morris possible; he was the power that caused Klaw & Erlanger to give Morris an exclusive booking contract for their vaudeville enterprises, and he was the magnet that caused the managers to fawn upon him; offer him time and contracts, salaries as they were, without "cuts" and promises of immunity from injustice by the managerial hand.

While it is true that the artist has obtained all this, there is another side. What would have been the result had not Klaw & Erlanger signed contracts for consecutive time for twenty-five weeks? No one else in this land could have thrown open twenty-five theatres for a vaudeville circuit in twenty-five minutes. No one else would be the opposition that Klaw & Erlanger promise against the United Booking Offices and its Western forces.

That opposition is the direct cause of the anxiety of the manager for the artist. With competition, the manager seeks the artist. Without it, the artist must seek the manager, and there is only one consequence to the latter condition.

What the artist has to guard himself against is gluttony. Competition will hold up the salary, not necessarily inflate it. An act will receive its value, and should be content with that. To overestimate that value under a false impression will be foolhardy, and to hold back in the hope of independent wealth in one season is apt to result in the artists's financial loss.

Legitimate competition will bring legitimate prices. It is a question always and only of supply and demand. Where the artist believes his services are sufficiently valuable to demand an increase over his previous contract, he is justified in attempting to secure it, but no artist should labor under the belief that because there is competition or opposition he can demand and command his own figure. That same supply and demand will regulate it.

The curse of the foreign artist has been long contracts, based strictly upon the business point of view. If the manager can afford to gamble upon your value with a long-time contract, you can likewise afford a risk. Many an English artist has arrived in America to discover his value, but has been forced to return to his native land to play out contracts, which were a speculation at the time of signing by the English manager, and those contracts called for less than one-tenth of the salary be received in America.

The foreign manager does not gamble to a great extent in these long time contracts. He sees value, and though a sliding scale of gradually increased salary is agreed upon, the manager can not lose, while the artist risks a fortune which might have been his had he kept himself free to let the money consideration keep pace with the possible demand for his services.

Rose Stahl has completed a four-act comedy-drama called "The Answer," and it is to have an elaborate production in the Spring by a prominent New York manager.

Lewis and Ryan will return to vaudeville at the conclusion of their engagement with "Little Johnny Jones," in a new sketch which they are now preparing.

S. K. Hodgdon, the booking agent for the United Booking Offices, was confined home this week by illness.

Tom Nawn has signed a contract with the United Offices for next season calling for forty weeks.

Mayme Gehrue is rehearsing a sketch by Edmund Day, entitled "June," in which she will be supported by four men. She will probably "break it in" at one of the tank towns week of March 18.

Maude Earl, with her sister Virginia's "Johnny" act, has been booked for twelve weeks of United's time.

After a long rest Della Fox will play her first engagement at Atlantic City March 18.

Bowers, Walters and Crooker replaced Smirl and Kessner in Paterson this week. The act was forced to cancel owing to the illness of Harry Smirl.

Ricca Allen, a sister of Louise Allen Collier, is seeking time with her sketch, "Wanted—A Husband," by John Floyd Hume, a New York newspaper man. It was played last season a few weeks out of town under the title, "A Hurry Call Husband."

Daisy Green, one of the original "Floradora sextetters," opens with her new act at Keeney's, New Britain, Monday, and will play at that manager's Brooklyn house the week following.

Ted. D. Marks has already booked some of the acts for his opening Sunday bill next season at the American theatre on September 22, marking the ninth year.

Nita Allen, who has worked steadily all year with "Car 2; Stateroom I" sketch, is preparing another novelty for next season.

At the close of his starring engagement next May Joe Welch will return to vaudeville, with a sketch employing seven people. In the new offering Welch will impersonate an Italian character.

"The Side Show," Ned Wayburn's new "girl act," has been booked for Hammerstein's Roof the coming summer. It will have an eleven weeks' run atop the Victoria.

The Merkel Sisters have cancelled the Orpheum tour. Carl Merkel, father of the sisters, has suffered a relapse following his recovery recently from a serious illness, and could not accompany the girls. He refused to allow them to travel so far without him. The act is playing in the South now, while Mr. Merkel is ill in New York.

William J. McIntyre, of McIntyre and Bennett, is slowly recovering from an operation for appendicitis. Mr. McIntyre is confined to his home at Bergen Beach, Brooklyn.

Toma Hanlon, with the "Twentieth Century Maids," was taken suddenly ill last week in Montreal and sent to the hospital. May Strehl, wife of Louis Oberwarth, the show's manager, will take Miss Hanlon's former part for the remainder of the season.

Frank Murphy and Jack E. Magee (Murphy and Magee) deny the report that they intend taking the vaudeville plunge. They are now with Williams' "Imperials," and have been re-engaged for next season.

Alice Shaw is looking for vaudeville contracts. Miss Shaw will whistle alone, if she returns to the scenes of her former chirpings. Her two daughters are now with "Marry Marrying," Marie Cahill's play.

Henri De Vries expects to return to Holland in May. Meanwhile the Dutch actor will accept vaudeville engagements. Mr. De Vries may produce his new, but unnamed, protean sketch before leaving. It contains all new characters, played by De Vries, assisted by one girl only.

The Actors' National Protective Union, No. 2, of Brooklyn, will hold its second annual entertainment and ball at Labor Lyceum, that Borough, April 1. The committee having the affair in hand is composed of Henry W. Morton, Barney Reilly, George F. Tancan, George H. Thomas and Ed. A. Wanden, assisted by a committee from the Central Labor Union of Brooklyn.

Frank Fogarty, the monologist, has declined all engagements for the next six weeks, owing to press of other business.

UNITED TO BAR ARTISTS

Meeting Held to Agree That All Artists Playing the Morris Time Shall be "Barred" From All United Houses.

VARIETY has been informed that a meet-VARIETY has been informed that a meeting of all managers booking through the United Booking Offices will be held today, or may have been held yesterday, when an agreement to "bar" all artists playing or agreeing to play in opposition houses will be ratified.

The same authority states that this proposition will be reduced to writing and signed by the managers interested on the United side. A penalty may be provided for failure among the managers to live up to the injunction.

It was also stated to VARIETY that the Western Vaudeville Association was in full accord with the movement, and would accept any agreement entered into by the Easterners.

The plan to "bar" artists by the United is aimed at the Morris Office, and through that at Klaw & Erlanger's proposed opposition circuit. It is the first public declacation on the part of the Keith-Williams combine of a belief that the intended opposition of Klaw & Erlanger will materialize. On the "pooh-pooh" theory heretofore adopted by the United whenever the K. & E. plans were under discussion, "barring" or threatened barring would not have become necessary.

The United Offices may experience some difficulty in inducing all its managers to enter into a "barring" agreement. Many have set ideas on this score, and do not hesitate to say that their principle is to take whatever acts are wanted when open time allows.

The impression prevails that the move is intended more as a "scare" for artists than that it will become a reality. The artists do not take it seriously. One prominent member of the Vaudeville Comedy Club said this week, when told of the "barring" plan: "The artists will not worry. There will be no such thing as 'barring' in my opinion. It was tried or threatened to be tried before by the former Keith Booking Office when Percy G. Williams opened his Orpheum theatre in Boston in opposition to Keith. We were then told that any artists playing the Williams' Boston house would be forever 'barred' out of the vaudeville theatres booked by the Keith Office.

"We did not take any stock in the statement, and artists and acts played the Williams time, without being barred by the other side, for there are numbers of cases where the artist afterwards played for Keith. VARIETY pointed out several instances at the time they happened. My own opinion is that no concern will be felt by the artist. Of course, I know it won't be published, but given out in a roundabout way. Threats of 'barring' will have little effect."

A Western Vaudeville Association man was asked to give the position of his associates on this point, first being told the statement which was made that the Western Association was in full sympathy with the plan. On the promise that his name should not be used, the Western man said: "Whatever is done by the United Booking Offices will be followed by the Western Vaudeville Association. We are one. The Western Vaudeville Association in Chicago is a part of the United, and holds its original name only in order that its individuality may not die out.

"If the United bars artists playing opposition houses, or engaging to play for them, the Western Association will do likewise. We will not play an artist who has engaged outside our circle. If they want to play for us, well and good, but they will have to either play for us alone or not at all."

When William Morris, the opposition agent, was asked to give his opinion of the effect "barring" would have on his office, he answered: "None at all. Let them 'bar.' It's foolish. What good will 'barring' do? Even though 'barring' is done, it will not affect us nor shall we 'bar' in return. When we want an act, we will accept it, without caring where it played before the time of our engagement or where it is going to play afterwards, as long as there is no immediate interference through other engagements which would be inimicable to the success of the act in the house we want it for."

NO ADVANTAGE TAKEN.

The Three Sisters Herzog-Camaras returned this week from a tour of the Orpheum circuit expecting to open on the Percy G. Williams circuit. They were booked for that time on contracts made a year ago through the William Morris office. Paul Herzog, the manager for the girls, had lost his copies of the contracts when the dressing room was robbed in Memphis, Tenn., several months ago.

He explained this circumstance to Mr. Williams, also explaining that by reason of his contracts the act had refused an engagement at the New York Hippodrome. Mr. Williams immediately rebooked the act for his time.

Grace Hazard did not sign any time with the United Booking Offices. Fifty weeks were offered her, but the salary was unsatisfactory.

$200,000 IN A DAY.

M. S. Bentham claims to have booked $200,000 worth of acts on Wednesday of the current week with the United Booking Offices, but refuses to disclose the names of the acts thus tied up, other than to admit that W. H. Thompson and Leona Thurber are two of them.

SUING "BUSTER" AGAIN.

Buffalo, March 8.

An alleged infringement upon "Buster Brown" is the cause of action brought by Richard F. Outcault in the United States District Court, which will be tried in this city March 12.

Alfred Lamar, the defendant, with others, presented Master Gabriel in a sketch called "Auntie's Visit" at Shea's last week.

BURLESQUE WHEELS AGREE.

It is announced that committees from the two burlesque wheels have agreed on the compromise proposition outlined last week in VARIETY. According to this statement nine cities of lesser importance in which both wheels are represented will be without opposition beginning next season.

One or the other of the Wheels will take its theatre out of the burlesque circuit, and the shows of both will play the remaining house three days each weekly.

Gus Hill and Lawrence Weber represented the Easterners and Harry Martell and Mortimer M. Theise the Westerners.

"As a further detail of this arrangement," said Mr. Hill, "our opposition (Western Wheel) agrees not to enter certain of our exclusive towns in the middle West and we have agreed to leave them in undisturbed possession of a like number of cities in the South.

"Our understanding of the powers held by Messrs. Theise and Martell is that the Empire Circuit Company's board of directors has agreed to ratify whatever action they might take in this particular conference."

MRS. BARRY STARTS SOMETHING.

A report had it this week that the project for the construction of a new Western Wheel Burlesque Theatre in Schenectady was being backed solely by Mrs. Agnes Barry, of the Gayety, Albany, and several of her relations. This meets with denial by Mortimer M. Thiese, who is interested in the venture.

Its was said that blocks of stock had been presented to James Butler, Harry Martell and others of the Wheel officials to secure their consent and co-operation. This is likewise denied.

"The venture is capitalized at $22,000," said Mr. Thiese. "This amount has already been subscribed and assessments amounting to about 33 per cent. have already been paid. Mr. Butler is president of the corporation which is being promoted by Robert Kellar, of the Lyceum, Troy, and L. T. Pulver, a Troy lawyer. At the outset opportunity was given to all the Empire people to participate, but several fell down on the payment of their assessments. Building operations commenced this week and we hope to have the house in readiness for the opening of next season."

ASKS FOR BURLESQUE.

Charles T. Bland, proprietor of the Portsmouth, Va., Opera House, which has been playing combinations, has written to Walter Plimmer, informing him that he will change the policy of his house to stock burlesque and asking for an estimate on people and equipment. The attractions will be called "musical revues" to bridge over a local prejudice against "burlesque."

Portmouth's experience with burlesque has been mostly of the "turkey" variety and that style of entertainment has fallen into disrepute. The new scheme is expected to start some time next month and run until the hot weather. If the experiment turns out well it will be continued next season. A weekly change of olio is contemplated.

Harry Lester Mason is now Sam Shannon's partner in "The Astrologers."

JACOBS BARS VARIETY.

Maurice Jacobs, of Jacobs, Lowry & Butler, the Western Burlesque Wheel managers, takes violent issue with VARIETY in the matter of its review of what was considered questionable taste in the firm's show, "Cherry Blossoms," recently.

Mr. Jacobs protests that the show from start to finish is entirely clean and admirably played in all particulars. Mr. Jacobs in retaliation has barred VARIETY's correspondent from his house (Jacobs' Theatre, Paterson), and threatens to take the matter before the Empire Circuit board of directors with the demand that the paper's correspondents be debarred from Western Wheel houses throughout the circuit.

Note.—Paterson is in New Jersey, on the Erie Railroad, two stations beyond Rutherford, in the direction of the setting sun.

NEW CANADIAN BURLESQUE HOUSE.

Montreal, Can., March 8.

Announcement is made in the newspapers here this week that the property on St. Catherine street and Phillips square has been purchased by a syndicate for the erection of a new burlesque house. Burlesque is now represented here by the Theatre Royal playing the shows of the Western Burlesque Wheel.

Mark Workman is quoted as the purchaser at a price of $100,000. The syndicate is composed of local men all of considerable wealth. The plot occupies an area of 58,000 square feet, of which 9,000 square feet will be taken up by the ground plan of the building.

RE-ENGAGES ENTIRE SHOW.

The present "Dainty Duchess" organization of Weber & Rush has been entirely engaged for next season, with the exception of the manager, Phil B. Isaacs. Mr. Isaacs has not as yet signed, neither have the "features," Lulla Selbini and Willy Pantzer.

The show as at present formed is expected to again tour next season. It is now constituted as when opening the season at the 125th Street Music Hall, where it again plays next week.

The same statement applies to Williams' "Imperials," under the guidance of James Weeden. The "Imperials" even go the "Dainty Duchess" one better. Mr. Weeden has not called a rehearsal since the season commenced.

FRANK BRYAN VERY ILL.

Frank D. Bryan, the burlesque man, this season with the Behman Show, is reported to be in a critical condition as a result of an over-indulgence in a patent medicine he had taken for reducing his weight. So systematically had Bryan been using the deadly concoction that he lost forty-six pounds in three months.

THE YOUNGEST VENTRILOQUIST.

Lloyd Whittle, the eight-year-old son of W. W. Whittle, will make his stage debut at an entertainment to be given next week in Newark. The Whittle sprout will do a ventriloquial specialty by way of following in father's footsteps.

Edward Esmonde breaks in a new comedy act in Wilmington next month, entitled "Yellowdog's Debut," in which he will play an Indian.

SHOOTING MATCH FALLS THROUGH.

What might have been nearly happened this week. Colonel Gaston Bordeverry and John De Loris, the sharpshooters, met three times at the office of VARIETY before they decided a match would not be held.

Last Monday afternoon was the time of the third and final conference. P. J. Casey, of the Morris Office, represented Mr. De Loris, and W. S. Cleveland acted for Colonel Bordeverry. The conditions were nicely typewritten out, having been previously arranged. De Loris had two $500 bills on the table (within easy reach), the ink had been freshly watered and new pens inserted in the holders, when Colonel Bordeverry incidentally remarked that he would not consent to "splash" bullets in the "act for act" portion of the program.

That closed all deliberations and negotiations. The much talked about shooting match for $1,000 a side and the championship of the world tumbled down in a mass of explanations and recriminations. Mr. De Loris drew a ring around his challenge in which it said "act for act." De Loris claimed that it mattered not what kind of bullets were in use, if he could obtain results satisfactory to an audience that was "showmanship," and he stood ready to present his entire act on the stage in a contest as he has previously done. That was "act for act" according to De Loris.

Colonel Bordeverry disagreed. The Frenchman remarked that he had been accused of trickery in his stage exhibitions; that he was above employing any questionable practices, and that before an audience of managers and agents, he did not intend to neglect the opportunity to prove to the theatrical crowd that he could give a "straight" shooting act, without "splash" bullets, something the Colonel admitted he used twice in his show but could dispense with.

De Loris would not confess that "splash" pellets were included in his list, but declined to accede to Bordeverry's proposition that the match go on with the condition that a definition of a "splash" bullet be given the judges, who should also be informed when one was used.

De Loris suggested shooting with the Colonel in a gallery, with a bull's-eye target to decide the better shot, but Bordeverry haughtily replied "No, no, I'm a showman," and De Loris answered "I'm a showman, too, and a better showman than you," closing the speech with the extract from the challenge relative to "act for act."

Some of the conditions of the contest which will not be held were peculiar. The targets were to be live persons, and the objects shot from the head, mouth or hands. The first marksman "drawing blood" lost the purse and contest. Each was to duplicate the shots of the other, with five trials to be allowed, a miss counting one point in favor of the opponent. The referee was to be an army officer, and a committee of seven showmen appointed to judge the merits.

Before the affair terminated in a blank, Jenie Jacobs, the London vaudeville agent, challenged Bordeverry or De Loris to a shooting contest with either of the Misses Cooke and Clinton, the female sharpshooters.

Barnum & Bailey, who go to Cincinnati in May, will clash with the John Robinson Show, which opens its season there the latter part of April.

MORE IRISH RIOTS.

(Special Dispatch to VARIETY.)

San Francisco, March 8.

There has been a series of disturbances at the Davis this week culminating Wednesday in a serious riot inside the theatre and on the street in which several policemen and a dozen citizens were seriously injured. A panic resulted and women and children were crushed and bruised in the rush to escape to safety.

The trouble grew out of a repetition of the Russell Brothers affair in Hammerstein's Theatre, New York, a month ago. Local Irish societies took umbrage at what they chose to regard as an objectionable scene in "The Belle of Avenue A," at the Davis in which Miss Pitkin, in an Irish character role, drinks beer from a can.

The ball started rolling Monday when eggs were thrown and the crowd tried to stop the performance with hisses, hoots and cat-calls. Members of the Irish societies were present in force and when the management refused to stop the show they charged the stage.

MARINELLI NOT COMING.

Whether H. B. Marinelli, head of the Marinelli Agency, is coming over the seas to adjust his New York branch in the present vaudeville complications is a matter upon which the attaches of the Marinelli office in this city plead ignorance.

It was expected that Mr. Marinelli would sail last Saturday, but he did not do so. No booking arrangements have been entered into by Marinelli, as yet, with either agency, up to Thursday. The advent of Clifford C. Fischer in the city may expedite the foreign booking proceedings, although William Morris reiterated this week that he still was impressed with the importance of his office being directly represented abroad through a branch.

SMALL CIRCUITS GROWING.

Chicago, March 8.

It is evident that the International Theatrical Company and the Sullivan-Considine combination are rapidly adding new theatres to the chain they control in the west. The past week was a busy one for General Manager Chris. O. Brown, who, after successfully launching the new Majestic Theatre at Indianapolis, has consummated another important deal with the Grand Theatre Company, incorporated at Madison, Wis., last week, for the purpose of erecting a modern $50,000 vaudeville theatre, which will be booked exclusively by Mr. Brown. This will give Madison two vaudeville houses, the other being the Majestic, linked to the Western Vaudeville Association. The Grand will have a seating capacity of 1,000. Two shows a day will be given.

Mr. Brown also states that he has secured the exclusive booking for the theatre in course of construction at Anderson, Ind., on the half space now occupied by the Columbia Hotel, owned by Davis & Kane. Mr. Kane operates a circuit of small theatres in the middle west. The new house will open May 1.

Other recent additions to the Sullivan-Considine circuit in the West are the Lyric Theatre and Utonah Park, Ogden; People's Theatre, Los Angeles (opens March 11), and the New Avenue Theatre, East St. Louis.

UNITED AGREES TO BE FAIR

Writes Letter to White Rats and Vaudeville Comedy Club to That Effect

The following letter was forwarded to the Vaudeville Comedy Club and White Rats of America by the United Booking Offices as evidence of good faith on the part of the agency in all statements previously made relating to the welfare of the artist in his connection with the managers booking through its offices:

"March 1, 1907.

Gentlemen:

After a conference of your committee with the representatives of the United Booking Offices of America, Mr. B. F. Keith, as president; Mr. Edwin F. Albee, as general manager, and Mr. Percy G. Williams, as business manager, and the Western Managers' Association, represented by Mr. John J. Murdock, confirmed by Mr. C. E. Kohl, we wish to make this brief statement.

In forming a consolidation of our interests, the distinct understanding between the parties concerned in the same was as follows:

First.—That an equitable contract shall be agreed upon by the artists and managers.

Second.—There shall be no cutting of salaries.

Third.—There shall be no blacklist, and that all old scores shall be wiped out.

Fourth.—That we shall endeavor in every way possible to establish the most friendly relations between the artists and the managers, and in case of disputes to arbitrate matters.

Fifth.—That in case of change of routes causing an unreasonable shift of the artist, being necessitated by conditions that may arise, the manager shall bear his share of the railroad expenses.

(Signed) *B. F. Keith,*
E. F. Albee,
Percy G. Williams,
J. J. Murdock."

WEBER'S VAUDEVILLE ACT.

The commotion in vaudeville has brought Jos. Weber, manager of his own show and Broadway music hall, around to the variety side as a producer.

Mr. Weber intends placing a "girl act" on the market in a scene from "Higglety-Pigglety," last season's piece at the Weber theatre. Edna Luby will head the act from present plans.

The United Booking Offices made a bid, but fell below Mr. Weber's expectations in the price. The Morris Office received an opportunity to name a figure. Mr. Weber astutely augurs that the billing with his name in large letters should be a drawing card in vaudeville.

ACTORS' UNION GOING WEST.

The Actors' Union locals established in several Eastern cities recently have prospered sufficiently to satisfy the unionists that the policy of expansion is a good one. General Organizer Ed. Howard has just started for the West with the idea of carrying union propaganda into the far places.

Mr. Howard will stop in Chicago to settle several disputes that have recently arisen, then go on to establish locals in Seattle and other far Western cities, and to re-establish the San Francisco local, whose charter was revoked several months ago. He will be gone four months.

HALF THE SHOW DISAPPOINTED.

Poughkeepsie, March 8.

Last Monday it seemed as though the Family Theatre here would give only half a show. Of the six acts listed, the management was informed that three would not appear.

Robinson and Grant, Victor and Nellie Hyde and the Bets Troupe of acrobats were among the missing. They were replaced by Baker and Nemo, Palmer and Young and Dawson, Mack and Company in time for the evening show.

LICENSE COMMISSIONER WARNS AGENTS.

The following letter has been issued from the office of the Commissioner of Licenses for the city of New York:

"New York, Feb. 20, 1907.

"To Employment Agencies:

"Having learned that some of the employment agents of this city have been requested to advertise in a certain publication, the canvasser showing in the prospectus of said publication a picture of the Commissioner of Licenses and stating that he is interested in the scheme, and that therefore the employment agent should advertise in it, I wish to notify you that I have no sort of connection, either direct or remote, with a business enterprise of any kind.

"I suggest that if you have made a contract with a canvasser based upon any false representation, you have the right to cancel it forthwith.

"Very truly yours,

(Signed) *"John N. Bogart,*
"Commissioner of Licenses."

PIECE SELECTED FOR ROOF.

Mortimer M. Thiese and Henry Pincus, lessees of the Madison Square Roof for the coming summer, are considering as an opening attraction a new musical comedy by Fred. Chapin, who wrote "The Strollers." It is called "The Maid and the Millionaire."

Charles H. Burke, of the Burke Brothers and recently of the team of Burke and La Rue, has ben selected for the leading comedy role and has already signed contracts. The Roof opens June 17.

KARNO'S CO. LEAVE IN MAY.

The Fred Karno Speechless Comedians, playing "A Night in the Slums of London" and other sketches, will sail for the other side in May. They have made no plans for a return tour.

JOHN CORT KEPT OUT.

Provided the John Cort circuit of theatres in the Northwest remains out of the vaudeville struggle, "Big Tim" Sullivan may be acknowledged as the cause.

Klaw & Erlanger started after Mr. Cort for assistance with his houses. In some underground manner the news leaked out, and Sullivan was wired to. The after-effect of the message was Mr. Cort's conclusion not to deal in the vaudeville commodity.

Ex-Congressman Sullivan is a member of Sullivan & Considine, who have many "ten-cent" vaudeville houses spread over the same territory occupied by Mr. Cort.

VESTA VICTORIA WITH ROAD SHOW.

After her present engagements in the vaudeville houses around New York City expire, early in June next, Vesta Victoria, the English comedienne, will head a traveling vaudeville road show, playing to the Pacific coast.

A week or so may be obtained at Atlantic City, probably at the Savoy Theatre. Immediately after the trip will commence, the tour embracing the Klaw & Erlanger houses in the larger Western cities at the regular two-dollar scale of admission.

From the coast, the company will work back to Chicago, and in the Fall Miss Victoria will continue her travels as the feature of the organization. Klaw & Erlanger vaudeville time, it is now expected, will then be played, and the company kept intact throughout the season.

Bert Cooper, of Cooper, Kendis & Paley, will be the show's manager. The supporting acts, other than the Empire City Quartet, have not yet been engaged. Mr. Cooper leaves next week to go over the route laid out.

FOREIGN "AGENTS' TRUST."

Reports from the other side say that H. B. Marinelli, the international vaudeville agent, has been seeking lately to form a combination of agents abroad, but has met with no success.

Mr. Marinelli's scheme is to combine all the agents under one title, "H. B. Marinelli" preferred, and thereby form a little trust of their own. Mr. Marinelli's advances to his competitors were smilingly received, and no more is expected to develop, although this same scheme Marinelli agitated some time ago, with the same success met with at present.

As a result of the London strike there are many agents in London who are not certain just where they are at. In the case of Somers & Warner there seems to be no question, however. This agency supplied "black legs" to the managers who fell under the ban of the V. A. F. In consequence, the firm has been placed on a mental black list by the artists, together with another agency which pursued the same tactics to gain favor with English managers.

GUYER AND CRISPI DENY.

Charles Guyer and Ida Crispi are playing New Haven this week. They protest against the report that they contemplated separating and declare that they have not and never had any such intention. They will finish the season together. The report, the team says, caused the cancellation of some of their time, and asks that it be emphatically denied.

SHUBERTS NOT DANGEROUS.

The feeling among vaudevillians that the Shuberts Brothers, the opposition to Klaw & Erlanger in the legitimate field, may form an alliance with the United Booking Offices to also oppose the "Syndicate" in the variety branch, seems to be fading away.

The notion is entertained rather that the Shuberts, if any move is made, are more likely to become a part of the Klaw & Erlanger combine. There are rumors that overtures have been made by the smaller factors in the legitimate scramble to be taken into the larger camp.

Some such proposition is believed to be under consideration by the Klaw & Erlanger folk. This would leave the vaudeville competition strictly between the Morris Office, representing Klaw & Erlanger, and the United Booking Offices, containing all other vaudeville interests, excepting the smaller houses.

FEIBER MALIGNED.

The latest advices arriving here from London place an altogether different complexion upon the reported fracas between H. H. Feiber, the United Booking Offices, foreign representative, and Leo Maase, of the Marinelli office.

It was reported that Mr. Feiber struck Mr. Maase, who was not allowed time to remove his eye glasses, while both were in the German Club on Lisle street, London.

The second version of the affair is that Feiber was accompanied to the club by an Englishman. While dining, Maase, at another table uttered audible remarks degratory to the United man, who sent word over to the Marinelli representative to desist.

Upon Maase's failure to oblige, it is stated Feiber walked over, removed the glasses himself and then struck Maase, who remained passive. It is also denied that Feiber left London the day following or at any time on account of his encounter with Maase.

RECEIVED 40 WEEKS QUICK.

Raymond and Caverly have been booked for forty weeks by the United Booking Offices, and it happened quite accidentally.

Al Raymond of the team called at the St. James Building to ask the Poli representative about a week they had engaged for on the Poli circuit. Mr. Raymond met Percy G. Williams in the hallway, and was invited into the private office, where he was introduced to E. F. Albee.

Both managers expressed a deep appreciation of the German dialect comedians' ability, and before the interview ended Raymond and Caverly were signed for next season, without a reduction of salary, a point that tended to speed along the negotiations.

DILLON BROTHERS, MANAGERS.

Cortland, N. Y., March 8.

The Dillon Brothers, vaudeville singers, together with another brother, William A. Dillon, who has been identified with repertoire and stock companies of his own, have leased the opera house in this city, and will conduct it for legitimate theatricals next season.

All the Dillon boys are natives of this town. They are the only "live" people Cortland ever had the honor of turning out.

Why the Vaudeville Artists of America Should Organize

By SIME.

The agitation for a full organization of vaudeville artists, and the imperative need of such a move, with the excitement attending the various combinations, is bearing fruit in one direction at least. Last Sunday, at the weekly meeting of the White Rats, forty-five applications for membership were received, the largest number at any one meeting in the past year.

This is as it should be. If a new organization is not to be formed, which can take in all artists, without regard to class, rank or sex, the White Rats of America is the logical artists' society of this country. The Vaudeville Comedy Club has iron bands around its charter through the limitation to "comedy acts."

This necessarily prohibits the great mass of desirable artists not coming under that classification from even applying for admission to that club. The Vaudeville Comedy Club makes claim that it is a social order organized to promote good fellowship and sociability among its members. On this principle, members of the Comedy Club should become White Rats also, where they could work in unison with the larger balance of their vaudeville brethren. Some Comedy Club members are Rats, and the reverse is true also. In this way the two societies keep in touch with each other's proceedings, but officially there is not that warmth of friendship which should exist between two orders holding the members of one profession.

A proposition or scheme to bring about a third artists' organization was broached by a Comedy Club member, and informally passed over to the White Rats. Neither order accepted the matter officially, and nothing has come of the idea. In the estimation of several artists, who give the present conditions considerable thought, a third and separate society is almost indispensable.

Various reasons are set forth why this should be, and most of the arguments follow those previously printed in VARIETY. An elderly artist this week, belonging to one of the societies, bewailed the want of confidence artists have in each other. He stated that in a certain case he had personal knowledge of, which was by no means an exception, an artist had poured forth in open meeting a strong injunction upon members to stand together and sign together while the speaker held a next season's contract for over thirty weeks in his inside pocket at the moment he spoke.

This policy of "every man for himself," the artist said, was the menace to organization; also the lack of foresight in the artist. That a contract for long time at regular salary was an incentive to any man was admitted, but this veteran artist pointed out that if 500 acts were given full contracts at full price for one season, while 500 others were held off; sent to the cut rate and second class houses, being generally disturbed for a season, the 500 with the nice fat contracts would be calling the other 500 names for being dissatisfied.

This condition would last for the season. Those satisfied could not be induced to acknowledge any wrongs while they were playing the contracts that were satisfactory. Well and good, said this artist, but towards the end of the season the 500 dissatisfied artists were casually informed what good reports had been received of their acts, and it was intimated that for the next season there would be the first class time at the old price awaiting them. Bait of this nature pacified the belligerents and in due course of time they were rewarded by the better contract.

When the 500 favored ones of the season ending called for a renewal they would be put off; given excuses, and finally obliged to play over the time vacated by the artists who had been promoted. The satisfaction of the season before turned to dissatisfaction now, but they were alone. The down-trodden artist who was not listened to had been elevated, he was on top, and could see no fault in a booking office which recognized his ability. In this manner would the artist be shifted and shunted, his spirit broken, and with a small organization, a managerial attempt could be made to split its ranks by the same methods or similar ones.

This argument was given on the basis of no competition, but with the thorough appreciation that while present vaudeville conditions will guard the artist for a while there is no guarantee that the future will not develop a monopoly.

This week a manager known to every artist in the country said to me: "Do you suppose for a moment that competition will keep up or increase the artist's salary? Why, the moment there are two established vaudeville circuits in this country fighting each other, what more natural than both shall get together and agree that both will lose money if some agreement is not reached in the salary question. That will not require the swallowing of one circuit by another, but will be a simple business argument and a proposition which will be accepted, although the fight for supremacy and business may still continue. In England the managers have been fighting each other for years, but the artist derived no unusual benefit in salary, for the English managers covered this point through a mutual agreement."

Though the competing circuits did not agree to this effect, the danger of the future lies in this: Klaw & Erlanger have never entered any theatrical proposition that they did not eventually control; the United Booking Offices as governed at present will seek the control also. There is only one end to the present situation. Either K. & E. or the United will dominate the vaudeville situation in this country. It is a question of time. Any argument with a solid business basis will lead up to that point

An artist said the other day that there should be an artists' organization, with every member refusing to work on a bill which contained a non-member. That would mean an organization, and is cited more as the opinion than a possibility.

CONTRACT FORM SETTLED.

By to-day the form of contract to be issued by the United Booking Offices and William Morris is probably settled.

The Morris form as reprinted in the last issue of VARIETY, with the information that it had been approved by the White Rats and Vaudeville Comedy Club has been considerably altered since that time.

At a special meeting a week ago last night, the Comedy Club rejected the Morris contract; also the one submitted by the United Booking Offices. William Klein, of counsel for the club, drew a new form which will probably be adopted.

The clause relating to "sickness" in the Morris contract did not make itself clear to the artists. On last Wednesday night Mr. Morris appeared before the club at the lodge rooms and explained it.

One of the conditions asked for by the artists in the Morris form was that all transportation west of Chicago and back to that city be paid by the managers. This was agreed to; also the excess in transportation over any "jump" exceeding $5.

The United contract will provide that where there is a season's contract issued, the "barring" clause shall be in effect until the termination of the entire engagement, but on short time routings the "bar" will not be effective until three months before the engagement is to be played.

The White Rats of America were expected to take favorable action on both forms at their regular meeting on Thursday night. The desire on the part of the booking offices to meet the artists in a fair spirit is saving considerable time to both, but the delay with the Keith form brought out other suggestions from that office which caused the Comedy Club further discussion.

DANNY MANN
as
UNCLE HANK
In the Beautiful Pastoral.
"MANDY HAWKINS."
Booked up till June by MAURICE BOOM, 1265 Broadway, New York.

K. & E. MUST BUILD.

Cincinnati, March 8.

John H. Havlin has confirmed the information that Klaw & Erlanger will come into Cincinnati with a vaudeville house. When asked, Mr. Havlin said: "A. L. Erlanger, about two years ago, wanted to enter the vaudeville field, but since then nothing had been done. Recently they have become active again and I have received a letter from Klaw & Erlanger requesting me to secure a Cincinnati house."

The letter suggested a house be leased, if possible. When Mr. Havlin was asked whether any theatre could be leased he declined to commit himself, saying: "There are ten theatres in Cincinnati, more than one-half of which are out of the running and cannot be considered. Conditions regarding the others are somewhat tangled and I am not in a position to answer whether they can be secured. If one cannot be secured then one will have to be built."

When asked which theatres could not be considered. Mr. Havlin declined to make any statement, but the situation here may be stated as follows: The Grand Opera House is a Klaw & Erlanger theatre playing high-class attractions; the Lyric is a Shubert house owned by the Henck's Opera House Company, who also own and control the People's Theatre (Western Burlesque Wheel); Henck's Opera House and Lyceum are booked by Stair & Havlin; the Standard Theatre (Columbia Amusement Company) plays Eastern Burlesque Wheel shows; the Columbia is booked through the United Booking Office and the Walnut booked by Stair & Havlin, but both owned by Anderson & Ziegler.

M. C. Anderson has a working interest in the Lyric Theatre and Mr. Anderson would no doubt protect his vaudeville interests here as to the Columbia, Lyric, Walnut and Olympic.

It may be safely said at this time that if Klaw & Erlanger come into Cincinnati's vaudeville field it will be only by building a new house.

MISS RAYMOND OR FRIGANZA.

Maude Raymond and Trixie Friganza are just now engaged in the agreeable diversion of chasing each other around the block, as it were. Miss Raymond was engaged for a principal part with "The Orchid," the new Shubert production in which Eddie Foy is to be exploited presently. A week ago she suddenly retired from the cast. Immediately Trixie Friganza was called upon to fill the gap and agreed to assume the vacant role. This was without notice to Vaudeville Agent William L. Lykens, who was toiling manfully to secure her more time.

Before the Keith office heard of Miss Friganza's coming retirement they had delivered several weeks' contracts for her appearance after the opening of "The Orchid." And so an effort is being made to transfer Miss Friganza's vaudeville time to Miss Raymond.

Klaw & Erlanger are to sign contracts to-day (Saturday) for a vaudeville house in Washington.

It is now claimed that the cost of maintaining the United Booking Offices is $4,000 a week.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed Name of writer must be signed and will be held in strict confidence, if desired.

New York City, March 5.

Editor VARIETY:

In your last issue Fred Wilson, editor of the "Police Gazette," states that he holds $250 placed as a forfeit by Miss Lulu Beeson to anyone who is willing to "meet the champion female buck dancer of America."

It is plainly indicated in Mr. Wilson's letter that he considers Miss Beeson holds that title, but in the same communication the "Police Gazette" editor admits that Miss Beeson was defeated in competition by Bertha Gleason, and she has not danced in public since for prizes.

Disregarding the peculiarities of all "'Police Gazette' championship contests" and its method of "overlooking" the same, I would ask Mr. Wilson and the young woman herself why she never re-entered the succeeding matches held by the Pastor's employees' ball.

My daughter received the decision at the ball held in 1905, retained it the following year, when she received the medal permanently by reason of winning it twice. No one appeared this year to contest her claim as "champion lady wing and buck dancer of America." My daughter, Ida May Chadwick, defeated such good dancers as Elma Pryor and Nellie De Voe. Let Miss Beeson meet someone equal to these young women in dancing ability. If Miss Beeson then proves she can dance in a manner worthy of a champion's attention, I will have Miss Chadwick meet her in a contest for money or fun.

Jos. D. Chadwick,
of The Chadwick Trio.

New York City, March 4.

Editor VARIETY:

In reference to the recently published statement regarding the unfairness of the decision in the dancing contest held at the Pastor's Employees' ball, the idea seems to be merely a misunderstanding on the part of the defeated team.

Now, if Geo. H. Wilson, of Wilson and Bell, who lost the decision to the Ward Brothers at that contest, desires to wager the amount he has placed with the "Police Gazette" as a forfeit, he can increase his bank account if he will dance himself against Charles Wilkens, of Kennedy and Wilkens.

I will back the Ward Brothers against Wilson and Bell or Charles Wilkens against Geo. H. Bell in a single contest for time, style and execution. Mr. Wilson may suit himself with either.

J. Kelly,
212 East 14th St., N. Y. City,
Manager for Ward Brothers and Charles Wilkens.

Duluth, Minn., March 4.

Editor VARIETY:

Miss Rothert wishes emphatically to deny the statement that she will change partnership next season. Someone perhaps thinks he knows more of Miss Rothert's affairs than her own self.

Cooke and Miss Grace Rothert have been a very successful team for the past ten years and traveled the world over. There is not one reason in the least on either side for dissolving our partnership.

Cooke and Rothert.

Rochester, March 5.

Editor VARIETY:

I read in your San Francisco correspondence that a team called Abrams and Johns are using the Hall-Macy sketch, according to your correspondent. We wish to state that no one has any authority to use any of our acts. They are all copyrighted, and if this is true these people are pirating. We understand that quite a little of this is being done in the West.

Macy and Hall.

New York, March 6.

Editor VARIETY:

I hereby wish to deny the statement concerning the engagement of Miss Fleurette De Mar and myself.

Jack Van Epps.

Spokane, Wash., March 1.

Editor VARIETY:

I notice in VARIETY of February 23, an article regarding a sketch called "Bibbs and Bibbs," wherein one Guy Rawson, of Rawson and Clare, claims he wrote the act and first produced it at Hurley, Wis., in 1899.

I would like to state that I have a performer working in this theatre at the present time, who worked in the same act, with Thorne and Willett, in Indianapolis in 1874. His name is William Courtright (the original "Fluey Fluey").

I myself worked in "Bibbs and Bibbs" eighteen years ago in Seattle, and Thorne and Willett did the act over the Keith and Orpheum circuits as "Up Town Flats."

If Mr. Rawson will send 15 cents to French, the publisher, he can buy "Bibbs and Bibbs" in book form under the title of "A Quiet Family."

E. M. Reel,
Manager Coeur d'Alene Theatre.

Kensington, Chicago, March 5.

Editor VARIETY:

We see that Tom Whiffen, Will Clifton and company bill themselves as "The Original Hall Room Boys." We take this means of notifying them that we are the original "Hall Room Boys," having produced the sketch Dec. 25, 1904, written by Chas. Horwitz, after we obtained permission from H. A. MacGill, the cartoonist. To substantiate our claim to this title we can prove it by various vaudeville agents who booked the act.

Dawson and Whitfield.

ANOTHER ACT FOR CARLIN AND OTTO.

Carlin and Otto, the "Dutch" conversationalists, will show a new act before the close of the season. It was originally written by Gallagher, of Gallagher and Barrett. It shows a battleship in the setting and was originally designed as a companion sketch to the team's "Battle of Too Soon." They have sold it to the German comedians.

The Hotel Basso in Philadelphia invites artists to stop there through sending out cards which read "Centre for theatrical artists and Sea Captains."

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance in New York City.

R. E. Graham, Hyde and Behman's.
"The Stunning Grenadiers," Twenty-third Street.
Kelso and Leighton, Pastor's.
"The Mysterious Crucible," Pastor's.
Carl Brehmer, Pastor's.
The Scottish Meisters, Colonial.
Ford and Swor, Fifty-eighth Street.
Mason-Keeler Co. (New Act), Gotham.

NEW ACTS OF THE WEEK

E. M. Holland and company (2).
"The Phantom Highwayman" (Dramatic).
24 mins.; Full Stage. (Interior.)
125th Street.

A sort of monologue with two feeders to supply cues. The plot is unconvincing in the extreme owing to errors in structure and handling. Nothing happens except Mr. Holland's speechifying, and Sherlock Holmes posings. Of action there is not a whit. The nearest approach to an occurrence is the scorching of a dinner coat by the valet with the pressing iron. The idea of the writer was to build up a mass of incriminating evidence against Mr. Snaffles (Edwin Middleton) connecting him with a series of murders of which his valet is guilty, and finally to fix the crime upon the valet. An excellent theme and one calculated to sustain a high degree of tension, but it fails in its purpose because Mr. Snaffles upon his entrance establishes his absolute innocence to the entire satisfaction of the audience. The climax, the arrest of the murderer, who has gone coolly about his business during the questioning of his employer by the detective, is skillfully arranged to come swiftly and without preparation. Devore Parmoer, as the valet, played with good judgment in his small part, but Mr. Holland exaggerates the pose of the astute sleuth beyond all necessity. *Rush.*

Staley's New Transformation Company (4).
Musical.
13 Mins.; Five (Interior: Special Sets).
Colonial.

Although Staley and Birbeck have retired, with their former transformation act, the present company at the Colonial this week for their first American appearance is Richard Staley's, of that team. The company includes Cass Andrews and Miss Ida. "Miss Ada" follows Miss Birbeck both in dress and work, and the present combination musical and transformation offering is similar to the previous one. The setting is a cooperage. At the opening the men are busily engaged in hammering music out of barrels. With bamboo chimes in the form of hoops more melody is obtained. After still more music is secured from other novelty instruments a lightning change is made to a parlor setting, very complete in details and bright in appearance. It is accomplished in less than two seconds, and the return to the first setting is done in the same length of time. The music is liked, more so than Miss Ada's dance, but the young woman had the handicap of a poor orchestra last Monday night. The act was loudly applauded. Scenically it excels Staley's own and original transformation. It will always be a unique feature on a program. *Sime.*

Countess Olga Rossi.
Singing Sketch.
19 Mins.; Five (15); Landscape; Close in One (4).
Twenty-third Street.

There is a romance supposed to be connected with the history of Countess Olga Rossi, which does not appear in the unnamed singing sketch the Russian is playing for the first time this week, having appeared last summer alone on the Metropolis Roof. She is assisted by Fred Paula, a very good singer and comedian, qualities that are lacking in the titled lady. The Countess speaks English with a delightful accent, but when singing displays one high note as her sole stock-in-trade. In her lower register she is ragged, but dresses in a manner that appeals to an American as most "Frenchy," particularly the full bust, low-cut corsage and laced-in waist. The scene of the sketch might be placed in Central Park for the appearances. There is a background of green fields, in the foreground of which has been placed an imposing-looking soda water fountain in full working order. From this Mr. Paula draws liquids upon request, and in mixing a fruit cordial or something resembling that drug-store drink, he is most indelicate in the preparation. Countess Olga gives an imitation of Anna Held, formally announced in pure New York talk, by Paula, but neither the announcement nor imitation is necessary to the act. The impersonation especially may be likened to the airy wordy by-play on Miss Held's surname. With a busy press agent dreaming out Russian plots, the act should find good time. By itself it is a neat offering, with some novelty in the presentation, and does not become tiresome at any moment. *Sime.*

Beaumont's Ponies.
16 Mins.; Full Stage.
Twenty-third Street.

Appearing around New York for the first time recently, Beaumont's Ponies at the Twenty-third Street theatre this week are making a closing number which will be much enjoyed by children. All the animals are undersized, directed by a gentlemanly looking trainer in evening clothes, who is mild of voice and quiet in manner. A couple of the ponies are exceptionally well trained. While nothing sensational or very novel is shown in the tricks, the act passes easily. *Sime.*

Quinn and Mitchell.
"Mr Dooley and the Land Agent."
19 Mins; Two. (2 special drops.)
Pastor's.

A first rate novelty talking act is "Mr. Dooley and the Land Agent." Paul Quinn is a clever Irish comedian with a home-grown brogue and a makeup that fixes the type without any offensive grotesqueries. The talk runs along entertainingly and to a good percentage of laughs. Joe Mitchell handles the "straight" part adequately. He is the landshark, holding out glowing inducements to the unsophisticated investor in "Lemon City" properties. The Irishman "falls for" a purchase, helped along by a picture of a flourishing city painted on the drop. They exit to look over the ground. A dark stage for half a minute gives an opportunity to change drops and when the lights go up "Lemon City" is shown. The flourishing metropolis is a desolate swamp with signboards to designate the locations of the various busy thoroughfares. There is more bright talk and the closing lines verge on the serious. The sketch, light as is the plot, is amusingly interesting and should meet a cordial reception. *Rush.*

Snitz Moore and Company (3).
"A Self-Made Man."
16 Mins.; Five (Interior).
"Parisian Widows," Murray Hill.

Sixteen minutes are too short a time to properly tell the many-sided story attempted in "A Self-Made Man," written by Edward F. Rush and N. H. Lytell. It is a melodramatic-pathetic comedy sketch, constructed to have the "heart interest" always prominent, but a great many of the heroic speeches are lost on a burlesque audience, which has not even the intelligence to understand that it is a peculiar circumstance when a wife does not know her husband owns the home they are both living in. That is only one of the faults, but it occurs early enough to cause suspicion of what is to follow. A son practically disowns his father, who is unaware his offspring is cashier in a bank; within a few moments a newsboy is heard plainly through a window to shout that the "bank has failed;" the son acknowledges he is a defaulter to the amount of $20,000, and it is his bank; the father returns, forgives the son, removes a certified check for $25,000 from his wallet, hands it to his boy, and then father, son and daughter-in-law proceed together to a banquet at the Waldorf-Astoria, while the wife and mother is lying home in an East Side tenement awaiting her husband's return. Aside from the crudities and improbability, the piece is well suited to a burlesque olio, and might do in a way for vaudeville, but even this playlet is dependent upon the work of those impersonating the characters. Snitz Moore gives an aged orthodox Hebrew, finely drawn, without exaggeration, and he commands the respectful attention of the house when on the stage. Lee Hickman, as the son, has an unsympathetic part. *Sime.*

"Danse De La Revenge."
Pantomimic Tragedy.
15 Mins.; Three (Interior).
"Parisian Widows," Murray Hill.

The story of the "Danse De La Revenge" is almost identical with that first played in New York by Rosario Guerrerro and called "The Rose and the Dagger." The Spanish dancer in the piece, which is a number of the "Parisian Widows" olio is La Tierro. Phillipe Du Faure is the bandit in this, as he was also in the other. As a pantomimist he is always excellent, but could display his art better with Guerrerro, for she was nearer to his class, while La Tierro is not. A third person, called Senor Garcia, appears, and there is a knockabout finish, during which everything movable in the cabin-interior setting is pushed over. This the audience liked; also the battle between the man and woman, terminating in the death of the bandit as the church bells toll. If hard work entitles La Tierro to credit she scored a success, but it was rather the idea of the pantomime, with the suggestiveness of it, that held the attention. *Sime.*

Edison Film.
"The Teddy Bears."
12 Mins.
Colonial.

Probably based upon the fairy tale of "Golden Locks and the Three Bears," "The Teddy Bears" series at the Colonial this week is made enjoyable through the mechanical acrobatic antics of a group of the fluffy haired little hand-made animals. The closing pictures showing the pursuit of the child by the bear family is spoiled through a hunter appearing on the scene and shooting two. Children will rebel against this portion. Considerable comedy is had through a chase in the snow, but the live bears seemed so domesticated that the deliberate murder in an obviously "faked" series left a wrong taste of the picture as a whole. *Sime.*

OUT OF TOWN.

Joseph Lehmann and company (2).
"A Fool's Wisdom" (Dramatic).
22 mins.; Full Stage.
Jeffers, Saginaw, Mich.

Mr. Lehmann admits the authorship of his newest offering. He is supported by Margaret France and H. M. Peterson. The outline of the plot is as follows: An actor, playing the Fool in "As You Like It," falls in love with an unknown woman in the audience. To his dressing room comes the mysterious one in search of aid in realizing her ambition to go upon the stage. In the conversation it developes that she has a husband and a young son whom she is willing to desert. It is here that Mr. Lehmann has his big scene in which he dissuades the woman from her desire. The mounting is picturesque and the sketch absorbing, albeit a bit wordy. *Margaret C. Goodman.*

Olinto Lombardi and Guido Ceccotti.
Songs.
20 Mins.; One.
Orpheum, San Francisco (Week Feb. 24).

As former stars of the Lombardi Opera Company the vocal powers of the men cannot be questioned; but their lack of repose was evident, and the awkwardness of their stage presence caused a broad smile in the audience. The selections were entirely too unfamiliar for even Italian opera. The act is decidedly out of its element in vaudeville and beyond the drawing power of the names has nothing to recommend it. It is doubtful if the duo will continue in the new field. *W. Alfred Wilson.*

Walter Thompson, husband of Grace Childers, died in St. Joseph's Hospital, New York, early this week. He was 28 years old, a legitimate actor, and had recently been playing in melodrama. At the solicitation of Tony Pastor, the funeral arrangements were taken in charge by the Actors' Fund, and services were held Thursday at the Thompson home, No. 241 West 23d street.

VAUDEVILLE IN TREMONT THEATRE.

Boston, March 8.

John B. Schoeffel has given Klaw & Erlanger a lease of the Tremont Theatre in this city, which will become a part of the Klaw & Erlanger vaudeville circuit, now organizing for next season.

No one suspected that the Tremont was being negotiated for. The deal was closed, however, last week. The Keith people thought K. & E. were after the Boston theatre, and Lawrence McCarty, the manager, was approached on behalf of Keith with a proposition to rent the Boston theatre to the vaudeville combine and keep K. & E. out of it. Mr. McCarty forthwith traveled to New York and inquired of Mr. Erlanger what he should do with the Keith proposition. Mr. Erlanger did not decide.

The Tremont has a seating capacity of 1,400, and is located next door to Keith's Boston continuous house, which has a capacity of 2,700.

WEBER & RUSH TO GET IT.

One of the first moves to be made by the Morris Office in its fight against the United Booking Offices is said to be planned for Schenectady, N. Y., where Weber & Rush operate the Mohawk theatre, booked by the United, although the firm was lately a Morris adherent. Morris is reported to have stated that he will go into Schenectady if he must build a theatre there himself in order to do so.

Another city prominently on the opposition list containing a small manager is Lynn, Mass., where Katzes' Auditorium occupies the same relative position in the Morris mind as does the Weber & Rush theatre. In Lynn, however, the opposition is expected to develop through a theatre already built, and now booked by Julius Cohn.

LYKENS "THE BEST THING IN LIFE."

Well! Well!! Well!!! Good people, watch the center of the white sheet, and if you see a lover-like pose of a handsome man in evening dress, that is "Bill" Lykens, helping Charles K. Harris to obtain suitable slides for the illustration of his song, "The Best Thing in Life."

Meyer Cohen, who isn't a bad looking little fellow himself, and Mr. Harris' general manager, says that nothing like Lykens' pictured poses have ever been offered to a song-loving public. Mr. Lykens occupies several different positions on the plates. On one negative he seems to be the chief of a war council; in another he has a heavenly expression as he clasps the heroine in his arms, and in still another he appears to be giving a curtain lecture to his prospective father-in-law.

Due notification will be given of the first public exhibition of the views, when Mr. Lykens, as the model man in modern dress, may be seen while someone standing "offside" will tell why he is "The Best Thing in Life."

Mildred Stroller, the former leading lady of the "Paris by Night" show, which closed recently, will play vaudeville, opening at the Mohawk, Schenectady. Miss Stroller will head the Al H. Woods play, "Broadway After Dark," next season. Her husband, William A. Irons, will be its manager.

BIG RENT FOR CHEAP "VOOD."

Chicago, March 8.

The new theatre to be built in State street near Monroe by Jones & Linick will be known as the "Orpheum" and conducted as a 10-20-30 cent continuous vaudeville house, giving from six to eight shows daily. According to the arrangements there will be two separate bills, each appearing three times a day alternately.

The rental of the property is said to be $45,000 a year and the cost of the theatre when completed is placed at $75,000. Some view the project with doubt, while others believe that cheap vaudeville in State street, even with the high rent, will prove a paying venture for the owners.

REMODELING GRAND OPERA HOUSE.

Indianapolis, Ind., March 8.

The Grand Opera House here will be rebuilt, modernized and enlarged. Additional ground adjoining the present site has been purchased and building operations will be commenced within two months. The Dixon & Talbott Company has granted to the Anderson-Ziegler firm of Cincinnati a 99 years' lease on the property.

The vaudeville season will probably be cut short by a few weeks in order to facilitate the work of reconstruction.

All dressing rooms in the new building will have hot and cold running water, the stage will be made 8 feet wider and other changes and improvements will be made.

HENDERSON IN 'FRISCO.

Fred Henderson, manager of Henderson's at Coney Island, is in San Francisco, probably in consultation with Morris Meyerfield, Jr., president of the Orpheum circuit. The conference will relate to the present vaudeville situation.

Mr. Henderson lately returned from Europe. He is interested in the Orpheum circuit theatres at Denver, St. Paul and Minneapolis.

BROOKLYN STILL WORRIED.

"Nick" Norton, manager of Hyde & Behman's Adams Street Theatre, Brooklyn, was served with a summons at the instance of Rev. Mr. Chase on Tuesday, to appear in court on the 19th and answer to the charge of giving a performance on a Sunday night, depicting a version of "Muldoon's Picnic," which Minister Chase declares is not in keeping with the limitations of a sacred concert.

John J. Maloney, auditor of the Orpheum in Brooklyn, was also served for a similar violation.

MANAGERS RUN AWAY.

Chicago, March 8.

Metzger and Keller, managers of the Crescent Theatre, Champaign, Ill., suddenly left that little town and carried with them the receipts of the box office, without paying the salaries of the artists who played there last week. Sam Surazall, of Surazall and Razall, was placed in charge of the theatre, which is now being booked by the Western Vaudeville Association.

Those who mourn the loss of a week's salary are McCune and Grant, Marion Livingston and Surazall and Razall.

Mabel Williams, late of "The Student King," will play vaudeville for the first time at Young's Pier, Atlantic City.

CIRCUS NEWS.

By a court order the receiver in charge of the assets of the Cummins Wild West Exhibition has been discharged, and Walter L. Main, the present proprietor of that show, has assumed the liabilities of the concern, including certain claims of Col. Frederick T. Cummins and the Indians who travelled with the organization last season. Both sides agreed upon these terms. Judge Roberts handed down the decision. Under this arrangement the claims, mostly notes of the Cummins company, will be taken up by other notes, endorsed and guaranteed by Walter L. Main, to whom all the assets of the company are turned over.

The daily papers on Sunday morning gave complete and glowing accounts of what transpired at the testimonial dinner to "Tody" Hamilton on Saturday night. Each gave pen pictures of happenings that never transpired. For instance, it was stated that Frank Melville, equestrienne director at the Hippodrome, had stood upon a table attired in white satin breeches, etc., and with a crack of his ring whip opened up the ceremonies. It read well but was not true. Mr. Melville wasn't there. The idea was "piped" by Will A. Page, press representative for the Hippodrome, who scented an opportunity for some free advertising for his establishment—and secured it.

Probably the most felicitous speech was offered by Paul Armstrong, who was one of the late speakers. Armstrong took occasion to say that he had been led to believe that he was to attend a testimonial to the revered dean of press agents, R. F. Hamilton by name, but that as far as it had gone, he had heard nothing but talks on politics and finance and that inasmuch as Hamilton was the guest of the evening he would like to hear a mention of his name.

Barnum & Bailey will take possession of the Garden next Thursday and immediately set to work to make preparations for the opening a week later. On Saturday three train loads of caged animals, etc., will arrive from Bridgeport. By the time they arrive all the stalls, aerial rigging and hippodrome track will have been installed, giving three or four days for individual rehearsals.

George Aiken, general agent for the John Robinson circus, was in town for a few days this week, arranging to send the show through New England. He spent one day in Boston perfecting arrangements and endeavoring to locate some of the dates of the other tent shows that are routed in the East. Aiken still stops at the old Astor House when he comes to town. Upper Broadway is too gay for him.

Sol Stephan, who represents Carl Hagenbeck in the sale of animals in America, has reported to his principal that the use of the Hagenbeck name in connection with circus property was ruining his business here.

A number of acts have declined engagements with the Sells-Floto show, owing to the refusal of the circus people to pay any part of transportation to Venice, Cal. They never did pay transportation, but when the opening date was in Denver most of the artists were willing to pay their own fares that far. With the show moved to the Pacific slope, however, they have balked. It opens at Venice April 6.

Franz Reid, who has operated a two-ring wagon show through the South during the winter season, has sold out his property to the Hargreaves Circus. The Reid organization will be added to the Hargreaves outfit and Mr. Reid will accept an executive position with the new concern. He returned from his Southern tour only a week or two ago and the change of ownership was completed last week. Reid had already made arrangements to take the show out for a summer season. This would have been his first summer tour.

Dewar, the dog trainer, who recently came here from Mexico, sailed this week for London. Dewar received word from the other side that the embargo upon the importation of dogs into the British Isles had been raised. Formerly all canines were held for a six months' quarantine, which practically made the country impossible for animal acts of this sort. The bill which changes this regulation passed two weeks ago.

Edward Arlington is desirous of disposing of his interest in the Frank A. Robbins Show in order that he may devote his entire time to the preparations for the coming season of Pawnee Bill.

The death of H. P. Ingalls, probably the oldest living showman, is being looked for at any moment now. He is at his home in Ohio.

The Five Cliftons, European equilibrists, have been booked for the Hippodrome beginning April 1, through the Marinelli agency. The Schrank-Margelli troupe of five acrobats is booked for the same time and place. The newly imported Hassan Ben Ali troupe of 24 Arabs opened at the Hippodrome Monday, replacing The Rowlands.

Charles Cory, general agent of the Hagenbeck-Wallace show, will arrive in New York March 14, when he will close his booking arrangements. The circus is already practically booked up, but a few more attractions may be used. Cory comes on principally to see the Barnum & Bailey opening at Madison Square Garden.

The Kaufman troupe of bicyclists has been reinforced by the importation of a new foreign "girl act" which increases the roll call of the organization. The augmented act will travel under canvas this summer with the Ringling Circus, giving two specialties.

The Palm Garden of the Hotel Sturtevant on West Thirty-fifth street has been engaged by Barnum and Bailey for their bill room for this season's engagement in the metropolis.

MAY RESTRAIN K. & E.

Philadelphia, March 8.

Mrs. A. W. Walker, owner of the Garrick Theatre here, has announced through her attorney, Hampton L. Carson, that she will not consent to the conversion of that theatre into a vaudeville house. The firm of Klaw & Erlanger, which controls the house, has announced its intention of opening it April 22 with vaudeville. Lawyer Carson declares that if they follow out this intention he will file an application for an injunction restraining the move.

The owners characterize the vaudeville plan as "an act which would depreciate the value of the property and which would convert a theatre identified with the legitimate drama into that which is recognized as a distinctly lower type of performance," and place their objections upon these grounds.

Mr. Carson added that it would be a simple matter to restrain Klaw & Erlanger from changing the policy, inasmuch as the lease specifically forbids the playing of attractions other than legitimate.

The lessee, Frank Howe, Jr., would not comment upon the matter further than to reiterate his first announcement that "the vaudeville plan will be installed here April 22."

Report had it this week that B. F. Keith had unsuccessfully attempted to purchase the Garrick.

K. & E. WILL PRODUCE.

It is the intention of Klaw & Erlanger to build a series of acts for use on their new vaudeville circuit being formed, and to that end they have made arrangements with a number of authors and producers to manufacture material for the artists already under their management.

Paul Armstrong has a contract to write four vaudeville sketches and a number of other authors have been told to submit scenarios and ideas for playlets.

CARL W. SANDERSON.

Mr. Sanderson, of whom an excellent likeness appears above, died suddenly of paralysis at the University Hospital at Kansas City, Mo., on February 10, after an illness of four days.

He was born in Milton, Vermont, twenty-nine years ago, and had been identified in vaudeville circles, where he was extremely popular, for some time having been a member of the sketch team of Sanderson and Bowman. His wife and partner, Billee Bowman, survives him; also two brothers and a sister.

The deceased was a Knight of Pythias, and a member of the T. M. A. Mr. Sanderson's death at an early age and what might be called the beginning of his professional career, which gave great promise, caused extreme sorrow among his friends, and sympathy for his young wife.

LOST WEEK'S SALARY.

The "Rose DeHaven Septet" did not leave for Troy last Sunday night, where they were billed to play at Proctor's theatre in the collar and cuff town this week. The act traveled northward on Monday morning.

All the girls were at the depot for the midnight train after their performance at the Keith-Proctor 125th street house, but the excitement became too intense for sober thought when Mrs. DeHaven arrived on the scene with the information that the envelope containing the week's salary had been lost.

Search was made in every direction, but the envelope refused to make its whereabouts known. It caused a double loss to Mrs. DeHaven. She was obliged to pay the salaries for the week to the members of the Septet even though the K.-P. allowance for the same space of time had absented itself.

TO STOP COPY.

The Curzon Sisters, aerial act, closed its long engagement at the New York Hippodrome last week, together with the Rolands and sailed for England. Before departing their attorney, under the direction of Joseph Curzon, manager of the act, informed Felix Reich, the agent, that the Flying Weavers, a former trapeze act for which he is agent, were about to place a "copy" on the market.

Mr. Curzon declares that the rigging for his act is protected by eight patents and the act itself by copyright. His lawyer advised that if the Weavers made any attempt to produce a duplication of his property, he would have ground for a damage suit. Reich is said to have booked the Weavers for summer parks and fairs, but agreed to cancel these contracts.

O, LISTEN.

Maximus, the newly imported German strong man who is seeking vaudeville time over here, varied the amusement of letting 3,000-pound automobiles take liberties with his person, by helping the Metropolitan Street Railway emergency gang.

They have some husky boys on the underground trolley payroll, but they weren't equal to the task of moving a stalled Broadway car until Philip Mendil, with an eye to probable publicity, sicked his prodigy to the rescue. With the strong boy's aid the line was cleared.

ARRANGING FOR SUMMER OPERA.

Messrs. Milton and Sargent Aborn have made preparations for their annual spring and summer season of opera, which will open April 29 at Keith's Theatre, Providence.

Other cities to be played by the Aborn companies are Brooklyn, New Haven, Lawrence, New York, Albany, Troy, Baltimore and Washington, besides three not yet decided on.

About 300 chorus people and 150 principals are being placed under contract. Engagements will run for from ten to sixteen weeks.

The Treasurers' Club of Brooklyn, an organization to which the box office men of the whole borough belong, will hold its annual entertainment at Bijou Theatre, March 31.

LONDON NOTES

By C. C. BARTRAM,
Variety's London Office, 40 Lisle St., W.

"Peace hath her victories no less renowned than war," and some Irishman of ancient jest said he would have peace if he had to fight for it. The present brooding calm is in strange contrast to the wild whirl of music-hall war. Still it best befits arbitration, and your President Garfield once told us how all heights and depths are measured from the level of the ocean's calm, and not its storm.

Yes, the drums of the music-hall war are muffled and its bugles still. The desire now is to do everything judicially, and get away from bias, passion and prejudice.

George Ranken Askwith, the arbitrator, is no amateur in his line, but has had experience with the Valkyrie-Defender yacht dispute in New York, the Venezuelan Boundary arbitration in Paris, the celebrated Parnell inquiry, and many strike disputes. After the conference between Messrs. Gros, Tozer and Walter Payne (lawyer), and the Alliance representatives, Alderman Mitchell, L. C. C.; Edmund Brown and Arthur Roberts, in Mr. Askwith's chambers, the following interim award was issued:

"The managers of music halls in London and the Provinces, having had certain matters of dispute with artists, musicians and stage hands in their employ, and all parties having agreed to refer all matters in dispute between them to me, the undersigned, George Ranken Askwith, and having requested the Board of Trade to confirm such reference, and the Board of Trade having formally appointed the undersigned to act as arbitrator, and the parties having requested me to issue immediately an interim award upon certain matters necessary to be determined before the hearing of questions of wages and other matters in dispute, I award and declare that on and after Saturday, 16th day of February, no artist who is under contract to the above-named managers, or has agreed to abide by the result of this arbitration, shall perform at the Scala Theatre or elsewhere, either in violation of any contract or in furtherance and continuance of the present dispute, and that all legal proceedings by any of the managers against any of the artists or other persons concerned shall be withdrawn, and that all artists and other persons holding contracts shall be allowed to fulfil their contracts with the managers on or from Monday, the 25th February, upon giving notice of their intention to fulfil their contracts on or before Saturday, the 16th February, and, further, that all pickets, meetings, and issuing of circulars or notices in connection with or in furtherance of the existing strike shall forthwith cease.

As witness my hand this 14th day of February, 1097.

(Signed) GEORGE RANKEN ASKWITH."

This accounts for the ceasing of strike conditions, and the sudden lull in the storm. There is a movement on foot to present Leonard Mortimer, "the picket king," as well as his more prominent executives, with a substantial testimonial for the wonderful work done, and which was only possible under the Trades Disputes Act. At first policemen didn't seem fully up to date on this law, so prominent picket captains secured copies of it from Scotland Yard, and carried the statute in an inside pocket to flash on London bobbies now and then. Eight arrests or so were made on the charge of causing obstruction, but were ineffective.

Arbitration sittings began at St. Bride's Institute, Bride lane, Fleet street, on February 19, the first decision being that proceedings should be conducted in private.

As the interim award provided for the return to work of the striking artists, Mr. Askwith first concerned himself with the question of reinstating musicians and stage hands. The musicians were represented by Secretary Williams, of the Musicians' Union, a bright man and very pleasing speaker, who has been in thirty trade union disputes with capital, and C. Jesson, another musician clever at speech, who was elected by his labor friends to the London County Council. The stage hands were represented by their hard-working secretary, W. Johnson, and G. Pickering.

It has been arranged that a number of musicians return to work with the artists and another batch a fortnight later. The matter of finding employment for the stage hands is now under consideration. During the strike managers put up signs that all people hired would be retained, a move which blocks their freedom of action now. However, the reinstatement of all who went out is insisted on, and to make the Alliance a solid triune body it is all important that one branch should stick solidly by the others.

Artists are represented at the sittings by Arthur Roberts, Wal Pink, Joe O'Gorman and ventriloquist Clemart. Proceedings will probably be prolonged, as matters will be thoroughly sifted.

Marie Lloyd, now that the strike is over, has sailed from Southampton to Madeira, and will doubtless find her health improving in "The Islands of the Blessed," as the old Greeks called them. It is said George Edwardes has made a proposition to Miss Lloyd about going to the Gaiety later, first singing her songs and later having productions woven around her. As her music hall contracts run till 1911, the matter is still some way ahead, unless perhaps some change in the barring clause should permit of the song singing part of the scheme much sooner.

Cinqueville will be at the Canterbury next week. We are told Dick Knowles will be over here soon. Down in Portugal, Drawee has been prolonged three times. He will be back in London soon. Houdini is looked for about August Bank Holiday. The Empire's annual dividend is just over thirteen per cent. The Alhambra has declared ten per cent and a bonus of two and one-half per cent. Moss Empires have declared ten per cent. At the Edinburgh meeting shareholders criticised Stoll's salary of $17,500, and he answered: "Buy my own and my mother's holdings and you can conclude the agreement now." Swindon Empire and Reading Theatre will be added to the Moss tour beginning Easter Monday, their proprietor, George Dance, having farmed them out to this syndicate.

Holbeck Palace, Leeds, will probably be opened by Walter DeFrece March 4. The new Belfast Hippodrome ($125,000) will not open until April. The Coliseum is due to sell next month.

COLONIAL.

Alice Lloyd, the English singer, received the headline card number in her second week, and the McNaughtons were obliged to follow her in the next to last place. The Brothers have cut their act down somewhat from last week, and are working faster. The boxing might be still further reduced. Tom McNaughton could drop all signs of effeminacy without spoiling any laughs. In the earlier conversation, the continual slapping of one by the other in illustration of what happened to a third party is given, a familiar laugh-getter with the burlesque shows. It succeeded also with the Colonial audience.

Miss Lloyd occupied the stage thirty-three minutes Monday evening, sang six songs, two of which were new to her repertoire as in use last week, and she wore one new gown besides a "kid" dress in "Young Men Lodgers," a cute number. The English girl looked "cute" in the costume, and wore white silk stockings. Her dressing throughout is noted for the absence of economy, something which several of her foreign sister artistes have not been so careless about. Miss Lloyd is holding up her reputation for a sensational hit. She is bound to be liked wherever appearing, but needs a better song than "Rosy's Cosy Bungalow," the other fresh selection used to open with this week. It is almost as poor as the others are good, and Miss Lloyd sings three verses, the usual London limit.

Pierce and Maizee with their neat singing and dancing opened the show, Miss Maizee's costumes and "Gibson Girl" impersonation proving attractive, and George W. Day, the blackface monologist, told some stores, afterward singing a song. Mr. Day has some jocular remarks anent Adam and Eve that may catch the distance flag in some houses. As a finale for some talk about husband and wife, Day grows "mushy" at the close, saying something about how a man after abusing his wife finally decides that she "is the best little woman in the world." It might read well in a family story paper, but they don't want that stuff in vaudeville from a jokologist. It resembles too closely the waving of the Stars and Stripes.

Fred Karno's "Speechless Comedians" played "A Night in the Slums of London" with the usual spirit. Billy Reeves as a bully gave a show that lived out the character both in action and makeup. Rose Fenton seems to be a new "flower girl," and she looked well with little else to do, while Charles Emerald remains the manly-looking sailor. Will Stanley as Isaacstein continues to grossly overdraw a part that is obnoxious enough without exaggeration.

The Empire City Quartet returned from the West, after a six months' absence, with the same routine of songs and comedy. Thomas O'Brien Havel and Effie Lawrence gave "Ticks and Clicks" to many laughs and the Kaufman troupe of cyclists, with their pretty solo and team riding, closed the bill. One of the boys is doing some extraordinarily fine work on the single wheel of a triplet, and the riding throughout is uniform in its excellence. *Sime.*

Barnold's Animals will play on the Victoria Roof this summer. The act has been booked for the remainder of the year, four months of which will be spent abroad.

MISS NEW YORK, JR.

Standees banked up deep behind the orchestra rail and the seating capacity taxed was Monday night's answer to "Miss New York, Jr." at the Dewey—a clean show, well put on and presented with a good singing organization and clever comedians.

Charles J. Burkhardt is party of the first part in the comedy department. He makes one of the funniest Jew comedians in burlesque. His method is quiet and certain and his expert hand is evident in the staging of the show. Burkhardt has only one song in the early part of the proceedings, and displays an agreeable voice that the audience would have listened to further. The Burkhardt "slide" was present, too, and was good for repeated laughs. The comedian dresses his part cleanly and neatly, and gets into his comedy character without grotesqueness of makeup or costuming.

Dave Ferguson makes a welcome variation from the lay figure of a "straight man" with a phonograph delivery that the burlesque habitue has become accustomed to through long infliction. Ferguson is an excellent light comedian giving evidence of study in the reading of his lines and working up several sure fire laughing situations opposite Burkhardt. He has a good voice as well and contributed not a little to the effectiveness of several numbers. Both men observe the conventions down to the smallest details in their dressing, an incidental that is appreciated in burlesque, where there seems a general uncertainty as to the proper use of black and white ties, white gloves, etc.

May Yuir is the soubrette, and a sprightly, graceful soubrette she is, with a first class "coon" singing voice, a contralto of agreeable timbre that goes splendidly at the head of the chorus in the ensemble numbers. She dresses neatly although not lavishly, with one exception. This is in her olio specialty wth Eleanor Revere. Here both girls wore red gowns of flaming shade. When the season started they may have been pretty, but hard usage has made their attractiveness short-lived. Miss Revere, the prima donna, has a soprano voice of value and makes a pretty and graceful stage picture, particularly in the burlesque, where she wore a gold bespangled gown and tights in the finale.

Herbert Simons makes a funny Dutchman, although his opportunities are not very large and his work is overshadowed by Burkhardt, and Will F. Collins, a member of the Majestic Musical Four, gets away with a "cissy" part, making it funny without at any time becoming offensive in the usual way.

Bert Vedmar, the Irishman, has little to do in the pieces, his contribution being mainly an excellent comedy bar act in the olio. He gets away wth the brogue and the usual clowning, however.

The Majestic Musical Four have an attractive layout of numbers, making their selections for the most part from among the best of the popular melodies. They go from instrument to instrument with pleasing variety and keep the act running with a high degree of speed. A good balance of comedy is evidenced, the clowning not being permitted to interfere with the straight musical efforts. A burlesque band number made a first rate comedy close in "one." *Rush.*

PARISIAN WIDOWS.

The third and last of the Weber & Rush's burlesque companies is at the Murray Hill this week. It is the "Parisian Widows."

Exclusive of two acts in the olio and the burlesque, there is nothing to the "Parisian Widows" worthy of notice. Even in the afterpiece, called "The Village by the Sea," it is Snitz Moore as a Hebrew, together with one or two numbers, prettily dressed, that saves the show. Mr. Moore plays a German in the first part, remindful of Sam Bernard; as the Hebrew he suggests in his dialect both Dave Warfield and Joe Welch.

The musical hit is the "Roller Rink" song, sung by Annette Wiltsie, with a small portion of the chorus on roller skates. The falls of the skaters, especially one girl who had not become expert, brought encores. Miss Wiltsie has several selections to sing, without a voice to do it with. She opens the olio, and makes a hit with "Willie from Philly," although a boy "plugger" in an upper box acknowledged the applause as well.

Another singing act in the vaudeville section which is peculiarly put together, lacking either an acrobatic or musical act, was the Savoy Quartet, rather a good singing four, with young boys and one mild comedian, who did not attempt to overdo the comedy. The songs in use are different from those ordinarily heard, and so is the singing.

The two olio features, "A Self-Made Man" and "Danse De La Revenge," are under New Acts. Two series of moving pictures closed the middle section, occupying the position Miss Wiltsie should have had in its present make-up.

Lee Hickman plays a cowboy in the opening, "Tutti Frutti." Mr. Hickman wears out too many blank cartridges in the part. The piece has the same significance as its name. The humor is wasted, and the waits between changes, of which there are four, are very long, or seem so. After Moore, Hickman plays second all through the show, giving a Bert Leslie "tough" in the burlesque.

Madge Coleman wears tights conspicuously, leads an Amazon march, but does not sing. The picture hat worn by Miss Coleman at the close ought to bring in several dollars to the box office each day.

Stella Mack has some songs, and figures as a joint soubrette with Miss Wiltsie. As the latter's voice is weak, so in Miss Mack's strong and strident. She warbles as though angry. Were the two to do a "sister" act the average struck might bring forth harmony. In the "Johnny" number of Miss Mack's, men in the boxes are invited by the young woman to kiss her. It is rather a bold way to secure the approval, but she is encored, the house falling in with the idea of her refusing after the men express a willingness to take the chance offered.

Joe Le Clair, in a "cissy" part, handles it well enough, and there is a male quartet singing "Riding on a Car" with variations. A female quartet in a minstrel first part put on as a "number" is almost as bad as the number itself in which the "apple-sauce" joke is brought to light, and there is also a poker game, besides some imaginary talk.

Like all Weber & Rush's shows this is no exception to the pink habit the firm has acquired, nor is there much difference in the layout of the work. *Sime.*

PASTOR'S.

The bill runs a bit below form, but makes up a fairly entertaining, laughing show.

The Haywards-Conroy Company are billed among the toppers in a laughable comedy sketch, "The King of Blackwellis," in which Frank J. Conway, with a blackface part, has it all his own way. He makes a delightful comedian, with an excellent, quiet method and scores solid laughs. Harry R. Hayward does nicely as the straight man, but Jessie Hayward should talk in untainted English. Her French would be painful to more sensitive ears than those of the Pastor patrons.

Murphy, Whitman and company have an entertaining comedy sketch of a pastoral flavor in "Old Friends." George E. Murphy and Walt E. Whitman do well as two bachelor friends and the comedy is supplied by Fannie Monroe. There is an undercurrent of pathos throughout the sketch and a quiet finish leaves an agreeable impression. The pathos is never permitted to come to the front and in holding the comedy balance an excellent arrangement of light and shade is developed.

Keno, Walsh and Melrose were the added attraction. They closed the show with their excellent novelty acrobatic act. Keno and Melrose have a quantity of first rate ground tumbling and the somersault from the tables on a chair is worth while. The trio are still using the revolving bridge feat.

Paul Quinn and Joe Mitchell are seen for the first time in "Mr. Dooley and the Land Agent" (New Acts), and the Holdsworths pleased in their dancing and singing specialty. Gardner and Stoddard have toned their offering down considerable and the introduction of a quantity of new material adds greatly to its value. C. Grant Gardner was funny in his ministerial talk and Miss Stoddard in the early part looked exceedingly well.

Charles Carlos and his acrobatic dogs pleased. Carlos does some capital hand stand work while the dogs balance themselves on his head after the manner of Jacobs'.

Roger Gray is minus interesting talk and he has no singing voice. It would be better did he talk his numbers instead of trying to sing them.

Milton and Grant are likewise short on singing ability. There are a few good comedy points in their sketch, but for the most part it is dull. Their greatest need is a new sketch. Conlon and Hastings were better in the singing department. The woman has an agreeable parlor voice and the give and take of dialogue went rapidly and with a good average of points. Florence Pierce, quick sketch artist, does fairly well. Her straight sketching is remarkably rapid, but only fairly accurate. She has a fresh young face and looks well.

When Collins and Collins get to work toward the end of their conversation they do fairly well, but the talk is half a dozen years behind the times. Individually, their voices are rather below the average, but when they harmonize the effect is rather pleasing. The Videttes completed the bill. *Rush.*

Mr. and Mrs. Stuart Darrow have closed their vaudeville season, and are at Ormond Beach, Fla., for a few weeks' vacation.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y.

(Meyer Cohen, Mgr.)

Vol. 5. New York, March 9, 1907. No. 4.

Mr. Franklyn Wallace, America's greatest tenor vocalist, late of the Savage Opera Co., who introduced "WOULD YOU CARE?" the world-renowned hit, will sing for the first time, Mr. Harris's new ballad, entitled "JUST BECAUSE I LOVE YOU SO," over the Keith & Proctor circuit, which he will start on shortly. We predict that Mr. Wallace will create a positive sensation with this great love ballad. You all know what a hit "I HAVE A LONGING IN MY HEART FOR YOU, LOUISE," "I'M WEARING MY HEART AWAY FOR YOU," "WOULD YOU CARE?" were, AND LAST, but not least, "SOMEWHERE," which is now sweeping the country from Maine to Frisco; yet we feel positive that this last song is greater than all these combined. Wait until you hear it sung! Wait until you receive a professional copy! If you do not hear from us you can rest assured it will be an unavoidable oversight on our part and therefore we would advise you to write us so that we will have you on our mailing list when the copies are ready.

BURLESQUE ROUTES.

For the week of March 11, when not otherwise noted. ("L. O." indicates the company is "Laying Off.")

Alcazar Beauties—Bowery, New York.
Americans—Star, Toronto.
Avenue Girls—Star, St. Paul.
Bachelor Club—Lyceum, Boston.
Behman Show—Waldman's, Newark.
Blue Ribbon Girls—Bijou, Reading, 13-15; L. O., 14-16; Waldman's, Newark, week 18.
Bohemians—Eighth Avenue, New York.
Bon Tons—Star, Brooklyn.
Boston Belles—Garden, Buffalo.
Bowery Burlesquers—Trocadero, Chicago.
Brigadiers—Lyceum, Troy, 11-13; Gayety, Albany, 14-16.
Broadway Gaiety Girls—Star, Scranton.
Bryant's Extravaganza—Gayety, Kansas City.
Century Girls—Century, Kansas City.
Champagne Girls—Academy, Pittsburg.
Cherry Blossoms—Park, Worcester.
City Sports—Gayety, Birmingham.
Colonial Belles—L. O.; Century, Kansas City, week 18.
Crackerjacks—Empire, Cleveland.
Dainty Duchess—125th Street Music Hall, New York.
Dreamlands—Columbia, Boston.
Empire Show—Folly, Chicago.
Fay Foster—Empire, Indianapolis.
Golden Crook—Standard, Cincinnati.
High Rollers—Palace, Boston.
High School Girls—Bon Ton, Jersey City.
Ideals—Star, St. Louis.
Imperials—Lafayette, Buffalo.
Innocent Maids—Dewey, New York.
Irwin's Big Show—L. O., 11-13; Gayety, Indianapolis, 14-16.
Jersey Lilies—Gayety, Pittsburg.
Jolly Girls—London, New York.
Jolly Grass Widows—Terre Haute, 11-13; Empire, Indianapolis, 14-16.
Kentucky Belles—Bijou, Philadelphia.
Knickerbockers—L. O., 11-13; Bijou, Reading, 14-16.
London Belles—Court Square, Springfield, 11-13; Empire, Albany, 14-16.
London Gaiety Girls—Empire, Cleveland.
Majestics—Euson's, Chicago.
Masqueraders—Gayety, St. Louis.
Merry Burlesquers—Star, Milwaukee.
Merry Maidens—Imperial, Providence.
Merry Makers—Theatre Royal, Montreal.
Miss New York, Jr.—Howard, Boston.
Morning Glories—Empire, Albany, 11-13; Empire, Holyoke, 14-16.
New York Stars—Murray Hill, New York.
Nightingales—Gotham, New York.
Night Owls—Lyceum, Philadelphia.
Parisian Belles—Trocadero, Philadelphia.
Parisian Widows—Casino, Philadelphia.
Reeves' Beauty Show—L. O.; Gayety, Kansas City, week 18.
Reilly & Woods—Imperial, Brooklyn.
Rentz-Santley—Gayety, Detroit.
Rialto Rounders—People's, Cincinnati.
Rice & Barton's—Greenwall, New Orleans.
Rose Hill Folly—Gayety, Baltimore.
Runaway Girls—Empire, Toledo.
Sam Devere's—Gayety, Albany, 11-13; Lyceum, Troy, 14-16.
Star Show Girls—Lyceum, Washington.
Thoroughbreds—Dewey, Minneapolis.
Tiger Lilies—Jacobs's, Paterson.
Trans-Atlantics—Gayety, Indianapolis, 11-13; L. O., 14-16; Empire, Cleveland, week 18.
Trocaderos—Corinthian, Rochester.
20th Century Maids—Avenue, Detroit.
Vanity Fair—Star, Brooklyn.
Washington Society Girls—Metropolitan Opera House, Duluth.
Watson's Burlesquers—Buckingham, Louisville.
Wine, Woman and Song—Circle, New York (Indef.).
World Beaters—Westminster, Providence.
Yankee Doodle Girls—Monumental, Baltimore.

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Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WEISBERG.

VARIETY'S Chicago Office,

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—The star position is occupied by Ethel Levey, who was given a rousing reception on her first appearance in vaudeville here and scored an emphatic hit, but not because she is Ethel Levey. She is as charming as ever. One of the best protean acts seen in Chicago is presented by Mr. and Mrs. Gardner Crane. A genuine novelty, fantastic and mythical, is Joseph Hart's "Polly Pickles Pets." The act proved a substantial success. Another novelty was "The Traveling Man," presented by Searl and Violet Allen and company for the first time in Chicago. It is replete with bright dialogue and amusing situations and won many laughs. Dixon and Fields with excellent German dialect and a good string of timely stories are a departure from a stereotyped German style. The burlesque opera is amusing. The dressing should be modified, although it provoked laughter. The Two Vivians, sharpshooters, are skillful. They have an elaborate setting and accessories. Flo Adler sang and scored a hit. Alfred Kelcy and company presented "Sister Mary from Tipperary" on Monday afternoon. In the evening they vacated for some reason, and their place was filled by Joseph Callahan in "Men, Past and Present," similar in curtain and dressing arrangement to Henry Lee. The characterizations are artistic and perfect. Whelan and Searles, Ames and Feathers and Brown Brothers completed the bill.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—Max Tourbillon Troupe, Lew Hawkins, Davis and McCauley, Vasco, Windsor McCay. The new arrivals are Musical Westons, Mlle. Emelia Rose, Roberts Four, Alexander and Bertie, Si Stebbins, Mr. and Mrs. Nick Hughes, Arcaris Troupe and Joe Gordon.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—Anna Eva Fay is retained. Valerie Bergere and company in "A Bowery Camille"; Nick Long and Idalene Cotton in "My Wife's Diamonds"; Charlie Harris; Mareena, Navaro and Mareena; Lew Wells; Ollie Young and Brother; Gilmour and La Tour; Edna Roberts and Vaughners.

STAR (James L. Lederer, mgr. Monday rehearsal 11).—Spellman's bears, headline attraction, proved the best feature the house has had. The list is made up of Harry Howard, violinist; Ahearn and Baxter, acrobats; Tony and Flo Vernon, paper tearers; Beyer and Johnson, bicyclists.

SCHINDLER'S (Ludwig Schindler, mgr. Monday rehearsal 3).—The Seven Webers lead, also Cole and Clemens, Gilbert Sarony, Avelgyn La Farre, Juggling Watsons and Henrietta Pierce.

LYRIC, South Chicago (J. T. Connors, mgr.).—Buckley's dogs, Calef and Waldron, Art Adair, Dawson and Whitfield, Bert Melvin and moving pictures.

SID J. EUSON'S (Sid J. Euson, mgr.).—When it becomes necessary to turn away eager throngs from the box office, which occurred at Euson's on last Sunday afternoon, exceeding all previous records in Sunday matinee attendance, the fact is manifest that the alleged "hoodoo" which shrouded the theatre has completely vanished. Whether the "Bowery Burlesquera" with "The Girl in Blue" as a possible alluring feature had any power in enticing the unusual crowd or the advance heralding of the excellence of the show had effect in drawing, the fact remains that Euson's playhouse "across the bridge" is a decided success with the Eastern burlesque attractions. Joe Hurtig has selected a capable company. Besides the olio the show is divided into three parts, the first, entitled "On the Bowery," showing the interior of a music hall with a mimic stage. The other is "The Sculptor's Studio" and the third named "Essex Market Police Court." The opening is rather unique and oddly a departure from the accustomed style in preliminaries, but the familiar burlesque types are there with some intimate dialogue and situations, which in most part are amusing. There is some noise, but limited to a tolerable degree. The "target shooting" was employed in the show at the Folly last week with the same dialogue. It had been used by others early in the season. "The Sculptor's Studio" is given a place in the olio and shows a number of shapely girls in fleshlings. Without the presence of the two comedians and Lizzie Freligh the piece would have no value.

FOLLY (John A. Fennessy, mgr.).—"The Mummy Girl," presented by Miner's "Merry Burlesquers," is described as "an original musical comedy" in two acts by Matthew Ott and Albert Stedman. The reason for the name, according to the producers, lies in the fact that all the music and dialogue were especially written. It has a plot and situations to stand off any contradictory assertion. The piece is given an appropriate setting and the story is thinly woven around a mummy, who ultimately comes to life in the form of a shapely young woman. The dialogue is not humorous or particularly bright, but well written and the situations depend on the sagacity of the comedians, who have plenty of opportunity. They revel in complications bordering on suggestiveness. The "wishing bone" business converges to extreme suggestiveness. The second act is allowed to drag except when a number is on. Phil Ott is made up to represent a German with a grotesque nose. He is a good comedian. Teddy Semonds in an eccentric part participated conspicuously. Ford West was active in "straight" and Cy All appeared whenever his cue required him. Albert Stedman manoeuvred in the midst of the proceedings. His make-up of a Hebrew in the closing piece is hideously inconsistent. He is a funny sight—nothing more—and grease paint is the cause. There are very few women in burlesque with the beauty, grace and talent possessed by Nettie Nelson who heads the female contingent. She is one sparkling, vivacious figure on the stage. The show would be incomplete without her animated numbers. Madge Anderson has a clear voice and sang several songs effectually. Dorothy Ward as the "mummy" displayed a good "figger" and Dot West had little to do in "straight" aside from stirring up the complications. The abbreviated pink and red dresses worn by the chorus are bright. Sc

TROCADERO (I. M. Weingarden, mgr.).—Abe Leavitt's "Rentz-Santley" company is the attraction. No change since reviewed last week at Euson's.

NOTES.—Fred Mace, who is starring in "The Umpire," writes VARIETY from far off Portland, Oregon, that he has caught the vaudeville fever and is seriously nourishing an ambition to accept the offer of what he emphatically terms "enormous" salary for his service in the varieties. Mr. Mace states that while in Los Angeles he cleared up $11,000 on the races at Ascot Park and proved such a formidable plunger that all the bookmakers, excepting Abe Levy, a New York turfman, refused to take his big bets. Mr. Mace says he has so much money now that had it not been for his contract with Harry Askin he would have "stuck" to the ponies for a while.—Ethel Rawlings, formerly pianist at the Unique Theatre, Danville, and George W. Herne, professionally known as George Deonzo, of Auer and Deonzo, were married in this city last week.—Frank Hooper, manager of the Majestic Theatre, La Salle, Ill., was in Chicago organizing a vaudeville company for one night stands in Illinois.—The Sullivan-Considine combination purchased the Novelty Theatre, Denver, from Henry Lubelski.—Lew Sully will at the conclusion of his engagement on the Kohl & Castle circuit devote himself to song writing. He is the owner of the Lakeview Music Publishing Company, with offices in Chicago.—DeWolf Hopper, Cyril Scott and Odette Tyler are among the Shubert attractions playing the Inter-State Amusement Company's theatres in the South.—Harry Newton and Hampton Durand have completed the book and score of a new musical comedy which Rowland and Clifford will send on tour next season. Newton and Durand have written many vaudeville sketches and successful songs.—Rawles and von Kaufman passed through here en route to Butte, Montana, where they opened this week. They are booked for twelve week over the Sullivan-Considine circuit, and will play the Keith houses later.—The Pekin Theatre Stock Company revived "The Grafters," a musical play. Blaine Gray, Joe Jordan and James T. Brynum, with Harrison Stewart and Jerry Mills in the leading parts. The play has been staged by J. Ed. Greene.—Don Leno and his "Happy Youngsters" are on the Sullivan-Considine circuit.—Al Hagen has sold his Novelty and Majestic Theatre at Topeka, Kansas, to S. R. Wells and the Crawford Syndicate. Mr. Hagen is the founder of the original Crystal and Novelty circuit and has built more than fifteen theatres, all of which have been disposed of to other interests. He is now in Chicago looking over the vaudeville situation, with a view of entering it.

The office of William Morris here has booked attractions to the amount of $11,000 for the Louisville Exposition, to be held for two weeks commencing March 12.—Seymour Furth of the Shapiro Music Publishing Company joined the contingent of music "boosters" installed at the Sherman House.

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SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office,

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ORPHEUM (Martin Beck, gen. mgr.).—Week Feb. 24. This week witnessed the venture into vaudeville of Olinto Lombardi and Guido Ceccotti, two male stars of the Lombardi Grand Opera Company, which lately closed the season at the Central in this city (New Acts). Claire Beasy's cats showed here for the first time and from the mere novelty took very well considering that the feats offered by the felines with few exceptions are often offered gratis by their less-cultured brothers on our back-yard fences. Lee Harrison was with us again the first time in vaudeville. The Mitchells, though billed as a trio, are in matter of fact three singles, as most of their act is individual effort. The dark-hued maid has a wiggle that has a "Streets of Cairo" tinge. The male Mitchell strains his mannerisms to excess, and should banish his recollections of Ernest Hogan. Dorothy Kenton, the girl with the banjo, possesses a sweet face and a graceful attitude that goes to make an exceedingly pretty stage picture. It was this rather than her playing that brought the encores. Alice Shaw, Cameron and Flanagan, the Chas. Evans company, and the Four Rainos, played their second week and saved the bill from the stamp of ordinary. The spot was worked the limit during the run of the programme, almost every turn calling in part for a dimmed footlight.

NATIONAL (Sid Grauman, mgr.).—Week 25: The Grauman bill was a strong one with the numbers well placed and the Four Zieglers, acrobats, standing out as the top-liners. Much of the merit of the act was due to the daring and cleverness of a miss of tender age, who works with an earnestness and decision that is surprising for one of her years. The Voltons, another acrobatic act of considerable merit that scored. Quigg and Mack, "the long and short of it," offered a conversation in one, unloading a lot of material that was new to us and as

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Percy G. Williams' Gotham Theatre...Brooklyn	Orpheum.....Reading, Pa.
Hammerstein's Victoria Theatre.....N. Y. City	Orpheum.....Allentown, Pa.
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Orpheum Theatre.....Boston, Mass.	Mohawk Theatre.....Schenectady, N. Y.
Harry Davis, Grand Op. House..Pittsburg, Pa.	Hathaway's Theatre.....Lowell, Mass.
Hyde & Behman's.....Brooklyn, N. Y.	Hathaway's Theatre.....New Bedford, Mass.
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a consequence pleased. Their diversity in size added to the comedy element. The Williams and Rose offering, "Christmas Eve," proved a taking bit of comedy. The monologue introduced by Williams, while possessing merit, seems out of place and could be cut to the advantage of the general plot of the sketch. Chas. Duncan, character vocalist, made his first appearance here in many years. His act was along the lines so familiar in the days when vaudeville was just plain variety, and the younger element of the audience hardly knew how to take it. George Armstrong, song and dance comedian, gained his share of the honors, as did Chevriel, trick violinist, and Story and Tyler, with some excellent selections on a monster xylophone.

WIGWAM (Sam Harris, mgr.).—Week 25: Lack of variety is the fault of the bill. Comedy predominates to such an extent that the laughing habit is exhausted before the program is completed. Out of the seven numbers, five can be safely classed as comedy. The Pentrice Trio opened the show, though in point of merit they deserved a better position on the program. Gordan, Vidocq and Flynn offered their rough-house sketch, "McKenny's Reception," in which the slap-stick element prevailed, to the delight of the lovers of energetic comedy. Klpp and Kippy had a juggling act along familiar lines. The male end of the team working as an eccentric made a strong bid for laughs and got them. Sam and Ida Kelly added to the excess of the "comic." Their sketch, "McGuire's Troubles," was not strange to us. Wm. Windom was the "goods" with a refreshing bit of character acting. To counterbalance this multitude of rib ticklers, Roland Travers was the only novelty on the bill. His illusions were good and though nothing startling, showed up well as a variation from the general run of the bill. Fred Lancaster won approval with his illustrated ballads.

MISSION (E. Fried, mgr.).—Week 25: The Watson Company with a strengthened cast produced a one-act farce, entitled "A Matrimonial Entanglement." Watson's experience as dramatic producer tells and as a consequence the comedy has plot and finish. The Harry Montague Company made a bid for favor with "Timothy's Adventures," which proved a musical comedy with plenty of action and a well-defined plot affording the character men, Mack, Valois and Barret, full vent for their comedy efforts. The action of the piece allows a consistent introduction of the chorus, whose costuming, while inexpensive, affords a chic ensemble. The musical numbers were well chosen. Nat Wentworth continues as the illustrated balladist.

EMPIRE (Wm. Weston, mgr.).—Week 25: The James Post company produced "The Wrong Mr. Thomson," a farce, with Post in the comedy role. Al Hallet, the new straight, carried his part well. The musical numbers by the "Gaiety Girls" were much appreciated. In the olio Hugh McCormick, an Australian ventriloquist, made his first appearance here and though his figures lacked the "up-to-dateness" of similar acts seen here, his ability as a voice manipulator stood him in good stead. Tony Ryder's troupe of trained monkeys won many laughs. Esco Ives, with an illustrated ballad, more than pleased.

LYCEUM (W. H. Weber, mgr.).—Week 25: The dramatic curtain-raiser excels in merit the burlesque portion of the bill, which falls far below the standard of the opening week's travesty. The plot of "Enchered" has been worked the limit in farce form in houses high and low hereabout, and is a poor foundation for the introduction of chorus work. The girls are a bright lot and work with vim. With the material at hand Herb Bell should do better.

CHUTE'S THEATRE.—Week 25: West Minstrels.

NOTES.—There has been a change in the plan of Considine managements. Bert Donnellan has been shifted to Salt Lake (The Lyric), and Al Flournoy will manage the Los Angeles house in his stead. Announcement is made that Considine has secured houses at Ogden, Denver and Kansas City, all to open during the present month as part of the new circuit. Considine is in Los Angeles to supervise the opening of the People's there on the 11th.—On completion of their California dates, the Gordan, Vidocq and Flynn Trio, which has been playing Considine time, will dissolve. Gordan and Vidocq join to do sketches, while Leland, who has been working under the name of Flynn, whom he replaced in the act, will join his wife for the same purpose.—Ed Lang, a producer, has returned from Australia and is engaging talent with a view of forming a travesty company to play Coast dates with material on the Weber and Field order. He is said to have his net out for some of Harry Montague's talent.

BOSTON

By ERNEST L. WAITT.

VARIETY'S Office, 278A Tremont St.

The change of policy announced by Dr. Lothrop at the Howard Theatre went into effect this week, the house joining the Western Wheel and billing as its first attraction from that circuit the "Cherry Blossoms" company, headed by Tom Nolan, Gladys Fisher, Henry Bergman and John Perry. Except for the fact that the show contains some of the most vulgar lines and business put on here for a long time, it makes good. The costuming is new and bright and the idea of having a bunch of girls come out in the uniform of policemen is clever. Frank Ross, "the singing Jew" in the olio, tells some pretty old jokes, sandwiched in between one or two new ones, and he also gets off some decidedly "raw ones." Tom Nolan and Cora White in their comedy stunt also get a little too close to the danger line. The burlesque itself, however, contains the most pronounced bits to which objections can be made and this ought to be changed radically. Bergman, Mahoney and Gladys Fisher do a neat song and dance act which would be greatly improved if the two boys would cut out trying to sing. Julia Redmond, Al Haynes and their company lead the Howard's olio in "To Much Married," which goes good. Miss Redmond is an attractive woman who shows good sense in not over-acting. Marcia Harris does a particularly good piece of character work. She ought to be playing Miss Hazy in "Mrs. Wiggs of the Cabbage Patch." Buster Keaton with his pa and ma are back again with some new stunts. George Mullen and Ed Corelli do some good work along the humor line, and Corbley and Conley, "The Piker and the Sport," catch up to them. The McGrevy Brothers, called "The Military Dancing Cadets," have a neat act that goes well. Billy Chase, the paradologist, and the Gardner Brothers in their travesty "Richard the Third" get good laughs. "Miss New York, Jr." next.

Sam Devere's Own Company, playing at the Columbia this week, is all upset over the death of Sam Devere and the illness of Andy Lewis, who heads the burlesques. The responsibility for all business affairs and the discipline of the company is thus thrown upon the shoulders of Ed. Rents. The show opened in fairly good condition Monday. "Dreamland Burlesquers" next. Patrick O'Leary, the press agent of the Columbia, recently pulled off a good stunt for the house. He secured a full-page "write-up" of Roger Imhoff of the Empire Show, which increased the box office sales. A full-page write-up in a big Boston paper for a burlesque house has never been secured before, so Pat is patting himself on the back. He says he has another one coming, too.

Following close upon the heels of Henri De Vries in a protean sketch, R. A. Roberts comes from England to Keith's this week in his five-character sketch called "Dick Turpin." The English actor makes a better impression than did his Dutch predecessor, for there is more human interest to his sketch and the characters are those with which spectators of it are better acquainted, at least by "book larnin'." Lucia and Viate, a recent importation, do a hazardous, novel and difficult wire act that is distinctly new here. Mayme Remington and her "picks" are back in town and have a couple of new songs, beside the old successes. Rice and Cady lacerate the English language to the queen's taste, providing she's German, and Ladell and Crouch liven things up with some new ideas in dancing. This team deserves success, for they evidently try to put new things into their act and to do them well. The balance of the bill is made up of Ed Estus, acrobatic balancer; Rennier and Gourdier, comediennes; Bob and Bertha Hyde in a comedy sketch; The Aribos, a European team of acrobats who are better than most teams of that sort seen here; William Tompkins in a good monologue; Emil Hoch and company in "Love's Young Dream," which will be better when the dream is older; Albertine Melich and her feathered pets doing a really good bird act; Harry Jolson, who talks in blackface to good purpose, and Bender and Earle, the "Milanese minstrels."

A. J. Duffy, for several years manager of the Lyceum and Academy of Music in Scranton, Pa., reached Boston this week to assume charge of the Orpheum Theatre. David L. Robinson, manager under the Williams regime, will remain over for a week to put Mr. Duffy "wise" to the Boston paths and make him acquainted with the newspaper boys. Mr. Duffy proved himself to be a "good fellow" in every sense of the word right from the jump. The Orpheum's show this week is good and the business seems to have improved since the merger. The evening business has picked up very well. Chief item of interest this week is Fred Niblo's new monologue. It is a good one, too. Josephine Cohan and her company in "A Friend of the Family" go even better than when they played this house a couple of months ago. Nellie Wallace, billed as the real thing from England, sings some songs that are rather "strong" for Boston's first-class houses. She dresses grotesquely, which helps her, and sings in good voice, but her song of the couple who went on their honeymoon three times a day needs to be blanketted. Emma Francis has a couple of new Arabs with her this season and some of the stunts they do are new and novel. Kremka Brothers, acrobats; Monroe, Mack and Lawrence in "The Servant Girl Question"; Irving Jones, a real "coon" shouter who has the audience with him from the start; Potter and Harris in an excellent balancing act, and Gardner and Revere in "The Bellboy and the Soubrette" are the others. Fred Niblo announced this week that he is going to start the latter part of this month for a tour of the world with Josephine Cohan. Fred ought to make good anywhere, for he delivers the goods.

In reviewing events at the Orpheum it is necessary to add that Arthur Keller, who was Mr. who can sing as well as do comedy work; The Busch-Devere Trio in a musical act; Hume, Cain and Hoey in some old-style work but with new jokes; the Bush Brothers, comedy acrobats, and Miss Tyson with her pony ballet of the best looking girls in the bunch, make up the show's olio. The olio of the house comprises Ramzetta and Lyman, comedy acrobats; Reded and Hadley in a good sketch and Kammorar and Foley in blackface.

Rose Sydell is back at the Lyceum with her "London Belles."

BAY CITY, MICH.

BIJOU (J. D. Pilmore, mgr.).—George Trump, legless marvel, a wonder; Truman Seymour, illustrated songs; Melville and Azelle, comedy sketch, well received; Ed Moon, comedy musical act, pleasing; Lester and Quinn, singers and dancers, good; Don and May Gordon, bicycle artists, cordially applauded. H. C. HERTZ.

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BIRMINGHAM, ALA.

GAYETY (Monday rehearsal 10).—Rice & Barton Company. Bert Baker, singing, a hit; Alcene and Hamilton, "A Little Bit of Everything," good; Renzetta and Larue, acrobats, pleasing; Lemuels, Monahan and Cook, minstrels, fair; Elite Musical Four, took the house; Barton and Baker, "Two Married Bachelors," good.——MAJESTIC (Monday rehearsal 10).—Russell and Held, singers, good; Ellsworth and Burt in farce, "Home Sweet Home," hit; Harry Shannon, pleasing; Mr. and Mrs. Robyns, "Straight-tip Jim," took the house; The Pretty Lockhart Sisters, good; Fred Zobedie, marvelous hand gymnast, good. NAT WILLIAMS.

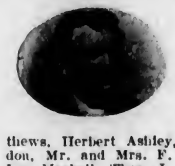
BLOOMINGTON, ILL.

CASTLE THEATRE (Wm. Avery, mgr.).—Bill opens with Park Byers, bounding wire artist, very good; Henrietta Greeness, illustrated songs, pleased; The Conroys, comedy singers and dancers, took well, recalled several times; Hall and Colburn, Swedish dialect play, good; Belle Belmont in coon songs and dances, pleased; Byers and Herman close with the big act, star attraction of the season. A. L. H.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Second week of Cressy and Dayne; "The Vassar Girls," musical hit; Bobby North, Hebrew comedian of good talent; Duffin-Redcay Troupe, sensational acrobatics; McMahon and Chappelle in "Twenty Minutes to Train Time," very clever. Willa Holt Wakefield, musical monologue, excellent; Raffayelle's dogs, well trained; McMahon's "Minstrel Maids," with mirth and melody, fine.——GARDEN (Chas. E. White, mgr.).—The "Trocaderos" put up a brisk show, a strong olio and a fine singing chorus. Next: "Boston Belles." DICKSON.

Look Who's Here



A jolly throng of theatrical celebrities, all expressed their appreciation of the excellence of my Cafe and Restaurant, which is THE professional rendezvous in Chicago. Among my many patrons during the week were Mabel Hite, Bobby Mathews, Herbert Ashley, Dorothy Drew, Cliff Gordon, Mr. and Mrs. F. M. Barnes, Jeane Brooks, Lon Haskell, Thos. J. Quigley, Jules von Tilzer, Mr. and Mrs. Kingsley Benedict, Seymour Furth, Chas. J. Wilshin, Herbert Ingraham, James J. Morton, Chris O. Brown. When in Chicago join the procession. It leads to SILVER'S, S. W. cor. Clark and Randolph streets. Down Stairs. Look for the name.

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ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr. Monday rehearsal 10).—De Chaunt's dogs, entertaining; Lillian Ashley, stories, pleased; Dan Williams and company in "Irish Aristocracy," ordinary; Paul Barnes, monologist, fair; "Crickets," very good; Boller Brothers, cyclists, excellent; World and Kingston and pictures completed bill.——GAIETY (H. B. Nichols, mgr.).—"Merry Makers," good entertainment.——EMPIRE (Thos. R. Henry, mgr.).—"High Rollers," fairly good show. Dance of "The Seven Veils" added.

MARTEL.

BALTIMORE, MD.

MARYLAND THEATRE (F. C. Schanberger, mgr.).—Fitzgerald and Quinn, comedians, only fair; Radford and Valentine, jugglers, big hit; Ida O'Day, banjoist, excellent; Julius Steger in "The Fifth Commandment," a big hit and supporting company excellent; Bert Leslie in "Hogan's Visit," assisted by Maud Emery, big favorites; Clifton Crawford in monologue, has a good line of talk; Kramer and Belclaire, physical culture, very good.——NEW MONUMENTAL (Sam M. Dawson, mgr.).—"Parisian Belles" Extravaganza Company offer "A Pair of Peaches" in two acts, gave a fairly good show.——GAYETY (Wm. L. Ballauf, mgr.).—"Jersey Lillies" Extravaganza Company, musical numbers excellent and the show was encored.——TRAYMORE CASINO (F. Keidel, mgr.).—Daisy Lowman, songs and dances, good; Phillips and Gordon, sketch, good; Bowen and Langdon, songs and dances, good; Burton and Primrose, sketch, good.——ZOO RINK (P. J. Mundy, prop.; Louis J. Beck, gen. mgr.).—Major Wm. J. Crawford, known as the "King of the Lions," is giving one of the most unique acts ever introduced at this place.——NOTE.—William Tomlin, assistant treasurer at the Maryland Theatre, took part in a benefit performance for charity. He was billed as America's greatest magician and he did several tricks that would have been a credit to a professional.

SYLVANUS.

CINCINNATI, O.

STANDARD (Charles B. Arnold, mgr.).—Phil Sheridan's "City Sports" is not up to the standard, but is more of the seltzer-water, bladder, slap-stick and rubber-band order. "A Terrible Mix Up" is a two-act burlesque built on old-fashioned lines. When all the female principals are working in the chorus, it is passable. Their work is not uniform and the dressing careless. There are six musical numbers in the first part. The closing burlesque had several big numbers, closing with a game of Ro Ko and a basket ball by the young ladies of the company, and a dance of the Seven Veils by Mlle. Saioma.——COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10:30).—Four Emperors of Music, who open the bill, consume entirely too much time with their attempts at comedy. Lizzie Wilson, dialect comedienne, has a very funny turn. Count DeButs and Brother, bicyclists, very good. Eugenie Barker, operatic soprano, late of Royal Carl Rosa Grand Opera Company, has a very rich soprano voice and was encored. Preston Kendall, protein act, "Across the Lines," with eleven complete changes, clever; Rader Brothers and Sunbeam, assisted by a chorus of four young women, have two numbers that are very good, but their antics after the singing of "San Antonio" spoils this number. Louis Simon, Grace Gardner and company were a "riot." Elfie Fay, a big hit. Webb Troupe, acrobats and equilibrists, do some sensational work.——PEOPLE'S (James E. Fennessey, mgr.).—"New London Gaiety Girls" (Cliff W. Grant, proprietor). Pat White is the comedian in two burlesques. The closing burlesque consists of a "cooche dance," which was enough to make the chorus blush. The people with the show have ability and with some up-to-date material could make good.——NOTES.—Leah B. Borich, who is known as Leah Russell, was married here to-day to Warren S. Harper, of Harrisburg, Pa.—Grace Flackahaven, who is with Rice & Barton's "Big Gaiety" Company, was married here to-day to Arthur Price, a non-professional. Miss Flackahaven gave her home address as Marion, Ind.—The atre employes of Cincinnati received a charter from the National Theatrical Mechanical Association for local chapter, which was duly organized Wednesday night at Hiawatha Hall with forty-two charter members present. The following were elected officers: Charles Schweltzer, president; Harry Richardson, vice-president; Gus Uchtman, financial secretary; George Homer, recording secretary; Andrew Hetteshelmer, treasurer; Walter Thompson, Sergeant-at-Arms. Harry K. Shockley, manager of the Walnut, installed the officers.—W. W. Prosser, resident manager of Keith's Theatre, at Columbus, O., was married to Beatrice Payless Rhodes, a well-known musician. The bride is the daughter of Judge F. D. Bayless, of West Union, O.

HARRY HESS.

DALLAS, TEX.

MAJESTIC (B. S. Muckenfuss, mgr. Monday rehearsal 10).—Violet Dale, mimic, headed an excellent bill. She received an ovation. Lucy and Lucier followed. Leo Cooper and company, well received. Burton and Brooks won many laughs. C. Porter Norton, very clever magician. The Suglmota Troupe have some new tricks.——LYRIC (W. H. Rice, mgr.).—The Two Pecks, Courtney and Jeanette, the Great Mericle, illustrated songs and moving pictures.

E. A. A.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr. Monday rehearsal 11).—The Okuros, acrobats and jugglers, well received; Kathryn Martyn, songs, good voice and personality; Carter Taylor company in a laughable sketch; Three Keltons, musical and dancing act, good; Margaret Newton and company in "Love's Lottery," excellent; Al. H. Burton, singing and talking comedian, out of the ordinary and liberally applauded; Capt. Henry, a scientific exhibition of wireless telegraphy of much educational value.

L. C. J.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Ned Wayburn's "The Futurity Winner," with a sensational racing scene, was a big hit here. Junie McCree and company, in "The Man from Denver," scored heavily; Augusta Glose, in a planologue, was well liked; Geo. Mozart, English comedian, good; the Dillon Brothers received several recalls for their funny songs; Chinka, juggler, pleased; Welch, Mealy and Montrose, comedy acrobats, good; Minnie Kaufman in a bicycle act was a good opening number.——LAFAYETTE (Dr. M. Campbell, mgr. Sunday rehearsal 10).—Marino, the strong man, who allows an auto carrying several people to run over him, is the feature, but on Sunday night was severely injured and is out of the bill for the remainder of the week. Beatrice Moreland, assisted by Stanley Johns (a Detroit boy), in "Taming a Husband," won many laughs; Savan and McBrien, comedy acrobats, good; Cecilia Weston, songs, fair; Valoni, novelty juggler, good; Jas. B. Donovan and Rena Arnold were the hit of the bill; Leo Carillo, in Chinese dialect stories and imitations, very clever entertainer, and Drakos' performing sheep and dogs pleased.——

FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr.).—Lamar and Gabriel in "Auntie's Visit," great. LeDent, juggler, fine. Stanton and Modena in "For Reform," good. The Exposition Four, musical, very good. Bessie Greenwood, songs, fine. John Birch, "The Man with the Hats," excellent. "Filipino Girls," great.——

GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondy, res. mgr. Monday rehearsal 10).—Three Spillers, musical, very clever; Hugh Flaherty, first-class buck dancer; Persse and Mason, first-class singing; Matthews and Harris in "Adam II" top the bill and carry off all honors. Bessie Wright, songs, fair.

MOWERS.

HARTFORD, CONN.

POLI'S (Louis E. Kilby, mgr.)—The Phays very cleverly expose all the tricks of the Fays; Bellong Brothers do some startling feats on cycles; "Nadje," who styles herself as "Queen of Equilpoise," furnishes a meritorious turn; Foy and Clark have a laughable sketch; Walters and Prouty furnish plenty of fun. One of the best numbers is Jack Lorimer, who sings and does a monologue.——NOTE.—Tossing Austins were added Tuesday night to lengthen the bill.

WILLIAM H. RHODES.

HAZLETON, PA.

FAMILY (Knoblauch & Hersker, props.)—Hanley and Velesca in "The Wrong Flat," good; Smith and Baker, very good; the Two Fantas, comedy acrobatics, fair; Haridan Brothers, musical, neat and clever; Fonti Bonti Brothers, musical, excellent; William Schallas (local), in vaudeville the last two seasons, given royal reception. His singing is very good.——NOTE.—Chas. Harlton has returned to Pottsville.

RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Rehearsal Monday 9).—Nita Allen and company head a fairly good bill. Billy Van, good as ever; Callahan and St. George, best on the bill; Six Juggling Mowatts, very clever; Otto Brothers, good; Doherty Sisters, comediennes, excellent; Herbert Brooks, magician, good. The Mozarts complete the bill.

JOHN KAY.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 2).—Sears the Great, assisted by Edythe Mae Vernon, illusionist, hit; Herbert Mitchell, good; Varno and Valdare, novelty; Billy Graham, good; Claudius and Scarlet, scored; Raymond and Clark, pleased.

BLANCHE M. STEVENS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Well balanced bill with Edwin Stevens, in his portrayal of Dickens characters, as headliner. He made good and then some. The Adelman Trio, xylophonists, hit; John C. Rice and Sally Cohen please with "All the World Loves a Lover." Morrow and Schellberg, the latter a Kansas City girl, a hit with their songs Cartwell and Harris are clever in their singing and dancing act. Finlay and Burke pleased in "Stageland Satire." The bill closes with the Rosalres, who do a wire-walking act which is much above the average.——CENTURY (Jos. R. Donegan, mgr.).—Ideal Extravaganza Company attraction week 3 to excellent business. Next: "Century Girls."——MAJESTIC (Clint Wilson, mgr.).—"Gay Masqueraders" the attraction week 3. The show goes with a vim and dash.

FAIRPLAY.

LANCASTER, PA.

FAMILY (Edward Mozart, mgr. Monday rehearsal 10:30).—Three Dierick Bros., European novelty act, great. Terry and Elmer, comedy sketch, good. Great Lowe, xylophone soloist, very good. Dainty Primrose, assisted by the Semons, good. The Tanakas, Jap jugglers, good. Thos. R. Curtis and company in "At the Turf Inn," fair.

G. L. W.

LONDON, CANADA.

BENNETT'S (J. H. Aloz, res. mgr.).—Quinlan and Mack in "The Traveling Dentists," laughing success; Kingsley and Lewis in "After the Honeymoon," pleased immensely; Bissett and Miller, dancing, very good; Garry Owen and company, well liked; Scott and Wilson, acrobatic, fine; Maybelle Adams, violinist, big reception; Jacob's acrobatic dogs, very clever.

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Mr. Arthur Beauvais has the exclusive right to produce in vaudeville the vaudeville sketch 'The Wildflower,' of which I am sole author. For the benefit of all I will state that Corona Ricardo, alias Roya Donna, alias Majuna, has and never had any rights in the above sketch under the title of 'The Wildflower' or 'A Military Romance' or any other title.

(Signed) Aaron Hoffman.

Affidavit.

Sworn to before me this 25th day of January, 1907.

Robert D. Evans,
Notary Public, No. 45 N. Y. Co."

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MARINELLI, Agent

LOUISVILLE, KY.

HOPKIN'S THEATRE (Wm. Reichman, mgr.).—Emmett Devoy and company in the "Saintly Mr. Billings" headline attraction. Four Merkel Sisters, female acrobats, way above the average; Howard's ponies and dogs, good; Ferguson and Mack, Irish knockabout comedians, clever; Mr. and Mrs. John T. Powers, "The Players," fair; Lesh Russell, "The Belle of the Ghetto," clever; Bryant and Saville, musical minstrel act, good.——BUCKINGHAM THEATRE (Whalen Bros., mgrs.).—"Rialto Rounders" Burlesque Company, with Sam S. Howe. Good show and olio.

CHAS. SYLVESTER.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—Eddie Clark with his "Winning Widows" (one a Lowell girl, Frances Berg), is a clever act. Gardner and Vincent in "Winning a Queen," good; Collins and Brown in "An Affair of Honor," very good. "The Angelns," by E. V. Phelan and George and Philip Morton, in its first week, and bids fair for success. Luce and Luce, musical, good; Josie Allen, character comedienne, good.

JOHN J. DAWSON.

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr. Monday rehearsal 10).—Beatrice McKenzie and Walter Shannon scored heavily; Edwin Keough and company, good; Young America Five, singing act, big hit; Joe Deming, monologue, well liked; Four Nelsons, acrobats, good; Keeley Brothers, physical culture, clever; the Two Kings, ordinary.——NOTE.—Beatrice McKenzie and Walter Shannon replaced Mr. and Mrs. Sydney Drew.

DAVE CHASE.

MILFORD, MASS.

EMPIRE (S. B. Stifter, mgr.).—Hugh McVey, club swinger, fine; Rochefort and May, singing comedlennes, hit; Burkhart, magician, clever; Helston and Hood, singers and dancers, good.——NOTE.—Fred Earl succeeded Charles Collier as stage manager, and George A. Woodward replaced Ernest Hyde as musical director.

CHAS. E. LACKEY.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr. Sunday rehearsal 10).—Annual visit of the Orpheum Road Show, direction Martin Beck. In favor from start to finish. Wilson's "Jessie," a marvelously trained monkey. Claude and Fannie Usher not only held the gallery with their "Tough Love" sketch, but made a genuine hit with the Sunday audience. Work and Ower, fast and funny acrobatic work. Ed F. Reynard, good ventriloquist with mechanical assistance that pleases greatly. Walter C. Kelly, first visit as "The Virginia Judge," excellent reception. "Rain-Dears," with Julia Curtis, best "girl act" ever seen here. Business breaking record.

CHAPIN.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Pope and dog, good. The Bush Family, comedy acrobatics, fair. Asludate Brothers, Japs, well received. Frank Gray, illustrated songs, good. Jenks and Clifford in "Across the Alley," caught on.

GEO. FIFER.

NEW HAVEN, CONN.

POLI'S (S. J. Poli, prop.; T. J. Windisch, res. mgr. Monday rehearsal 10).—The original Paul Spadoni gave a series of remarkable and artistic juggling feats, which were well received. His assistant was particularly funny. Edith Helena was in superb voice all week and the audiences marveled at the rendering exhibition of tonal range. The ventriloquil efforts of Tom Edwards were great and he was enthusiastically encored. Chas. Guyer and Ida Crispi, in a comedy and acrobatic act, good; John Clinton and Irene German, singing and talking act, presented some acceptable novelties; Madden, Fitzpatrick and company in "The Turn of the Tide," good; Swan and Bambard, eccentric acrobatic comedians, good.

E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—The Uessems, excellent; Howard and Bland, fine; Sharp Brothers, fair; Ferry, good; Durand Trio, very good; Robert Whittier and company provoked laughter.——NOTE.—Rice and Elmer did not appear on Monday. Their baggage failed to arrive.——GREENWALL (H. Greenwall, mgr.).—Al Reeves' "Beauty Show" isn't especially pretentious, but the show is above the average. Olio: Fay, Cooley and Fay. Next: Rice & Barton's Gaiety Company.

O. M. SAMUEL.

OTTAWA, CAN.

BENNETT'S (Gus. S. Greening, res. mgr.).—Will Mead and dog, excellent; Stuart E. de la Ronde, songs (local), pleased; Fulgora, quick changes, rapid and perfect; Edgar Allen and company, "A Thief of the Night," laughing hit; Delmore Sisters, musical, fine; Four Masons in "A Country School," good; Artie Hall, songs, favorite; Brindamour, "jail breaker," enthusiastically received and is the feature, causing S. R. O. houses.——NOTE.—Mr. Stewart, late of London, Ont., is replacing Leo J. D'Anbin as treasurer, the latter having resigned.

OGOR.

READING, PA.

ORPHEUM (Frank Hill, mgr.).—Elverton, novelty gun spinner; Eddie Mack, pleased; Hawrence and Harrington pleased in their sketch, "Installments"; Casting Dunbars, clever; "A Night With the Poets" (New Acts); Bresnah and Miller, pleased; Murphy, Nichols and company were the big hit of the bill.——BIJOU (Updegraff and Brownell, mgrs.).—4-6, Behman Show; 7-9, "Casino Girls," fair show to medium business.

KELLEY.

SAGINAW, MICH.

JEFFERS THEATRE (Thos. E. Newton, lessee; Chester S. Sargent, mgr. Sunday morning rehearsal 11).—Bill this week drawing crowded houses. Madam Saccho, champion weight lifter, astonished all. The hit of the bill proved to be the genial "Harry" Richards in "Love a la Mode," a scream. He is assisted by Misses Daley and Earle. Another good sketch on the bill is "The Automatic Hair Cutter," played by W. Castellat and Elizabeth Hall. Charles Ward, the "original Bowery Boy," very good; Chris Smith and Two Johnsons in "Astorbilt's Home," fair; Harry Goseline, a favorite with his illustrated songs; Sawyer, aerial marvel, good.——ACADEMY (Charles W. Porter, mgr.).—Vaudeville is being played at this house this week. Wheedon and his lions; Maud Burbank and her educated horse "Dynamo"; Vontella and Ninan in scientific poses; the Bebout team in singing and dancing; Maria Alva, comedienne; Madam Tempest and her performing dogs; J. M. Printis in blackface and Miss Prentice with her trained canaries all combine to make an entertaining bill.

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ST. LOUIS, MO.

COLUMBIA (L. M. Thorp, mgr.).—Fanny Rice offers a good doll burlesque this week. Her impersonations of Bryan and Patti are excellent. Lewis McCord repeats his rehearsal play. Cliff Gordon, "The German Politician," has his hearers laughing during his twenty minutes. The Four Lukens are clever aerialists. The Three Leightons made the hit. Lina Pantzer, bounding wire artiste, and The Kackleys, European gymnasts, and the Kinodrome concludes the bill. ——STANDARD (L. Reichenbach, mgr.).—The "Jolly Grass Widows." Ruth Everett made herself popular at once. Gruett and Gruett open the vaudeville entertainment. Ruth Everett in "The Mechanical Doll" went very well. The Zarrow Trio, a hit; Gordon and Somers, xylophone artists, please; the Acrobatic Fowlers, and May Delmay, comedienne, joined the show here, Sunday.——GAYETY (O. T. Crawford, mgr.).—The "Majestics." The olio is above the average. "The Eight Picchianis" scored an emphatic hit; Harvey and Walker, vocalists and comedians; Fay and Lutz, German comedians, above the average; Larry McCale and company did well; Gertie De Milt and Fanny Watson, singers and dancers. Next: "Masqueraders.—NOTE. —Manager Reichenbach will have his benefit Monday, March 18; The "Century Girls" will be the attraction.

SAN ANTONIO, TEX.

MAJESTIC (T. W. Mullaly, mgr.).—Petet Family, big hit; Brookes and Jeannette, popular and lots of laughs; Bobby Ralston and son, very funny; Dave Nowlin, pleased; Mr. and Mrs. Erwin Connelly, fine; Frederick Brothers and Burns, excellent. CAL COHEN.

ST. JOHN, N. B.

KEITH'S (F. Guy Bradford, res. mgr.).—Cherry and Bates, comedy bicyclists, were well received; Fline and Fuller, magicians and illusionists, good; Mons. Forber, juggler and wire walker, pleased; Fagan and Merrian, comedy sketch, very good; McLean Sisters, singers and dancers, fair; Whalley and Whalley, musical team, big hit. GORDON.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—Charley Case in monologue, very clever; May Edouin and Fred Edwards in "A Bachelor's Dream," good; Miss Edouin is particularly good in a laughing song; Howard and Howard, very funny; Merri Osborne and company in "Taming an Actress," novel and good; The Apollo Quartet, pleasing; Barry and Halvers in songs and dances, good; St. Onge Brothers in bicycle act, clever.——STAR (J. C. Van Roo, mgr.).—"Washington Society Girls." "Levy in Japan" is a sketch which served its purpose long years ago. Nat Carr makes the best of a poor part. The "Third Degree" used as an after piece is fairly good.

B. F. ROBERTSON.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—The attractions this week are:

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This act cost $11,000 to invent and produce, and has been a Feature of the Principal Music Halls in Europe during the past 4 years.

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will hereafter be known as the

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The act has been greatly strengthened by securing Mr. Slatter, baritone and comedian, formerly of the Manhassett Comedy Four.

N. B.—Re-Engaged with Clark's "Runaway Girls"

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In Preparation, a New Act by MR. LON HASKELL.

Regards to all friends. W. F. SHERWOOD, Manager.

Managers!!! Agents!!! Brother Artists!!! Showmen!!! Sharpshooters!!! Magicians!!!

The statements in the last advertisement of Mr. McCrea's are so contrary to the truth that I decline to give him any further notice.

Regarding Mr. Loris' challenge, I would say that I am prepared to meet Mr. Loris in a shooting contest, provided he does not use any trickery in connection with his shooting. At our last meeting we had everything all ready, but when I asked him if he intended to eliminate all trickery in any shape or form from his shooting he declined, so therefore I refused to meet him. I am a sharpshooter and not a conjurer.

When a man shoots an object from the head of his attendant you can rest assured there is no trickery in that, but when a man shoots from the balcony of a theatre at a lighted taper he is a magician.

I am Colonel Gaston Bordeverry, always was and always will be. I am not going to advertise myself as a magician, but as the Champion Sharpshooter of the World. Furthermore, I am willing to defend my title against all sharpshooters, but I am not going to enter into a contest with Hermann the Great.

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Thanks to Col. Bordeverry for admitting that we are the originators of playing musical instruments with real bullets, as he conceived his idea for the piano from our xylophone after seeing us at the Wintergarten, Berlin.

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Learn how to throw your voice and have lots of fun.

For this book send stamps or P. O. Order to W. E. WHITTLE, Post Office, Belleville, N. J.

The Rose DeHaven Sextette, in a singing and dancing act, was liberally applauded; Mr. and Mrs. Gene Hughes, in the sketch, "Suppressing the Press," provoke much laughter; Dill and Ward, wooden shoe dancers, received generous applause; Beliciaire Brothers, in acrobatic skit, won approval. Among the other features are: Lillian Tice, vocalist; Chic, bicyclist; Howard and North, in "Those Were Happy Days," great. ——LYCEUM (R. H. Keller, mgr.).—The Broadway Gaiety Girls are the attraction for the first half of the week. The last half we have The Merrymakers. J. J. M.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—"Yankee Doodle Girls." Clever company. The opening bright and laughable, with Harrison Greene as the leading funmaker, who received a hearty welcome for his good work. Some new and clever musical numbers were rendered by Lily Sidonia and Margaret King, assisted by a handsome chorus, who sing well and are costumed very prettily. Olio much above the average. The Sidonias, hit. Marion and Pearl, comedy acrobats, good. Harrison Greene, impersonations, well received. Ed B. White assisted by Rolla White in comedy boxing, clever. Frankie Batie, songs, liked. Orville and Frank, pleasing. The performance concludes with a military farce, "Fun in Camp," and which caused much laughter. ——NOTES.—May Boley and her "Polly Girls," billed to appear at Chase's week 11, have cancelled.—Eugene Kernan, the veteran manager of the New Lyceum, celebrated his seventy-fourth birthday February 28.—The new curtain and scenery for the New Lyceum arrived last Saturday.—The T. M. A. called a special session last Sunday in order to install several new members.—Clifton and Conway replaced Horton and Mlle. La Triska in the olio of the "Innocent Maids." The "Innocent Maids" have a new burlesque, entitled "Sherlock Holmes." It was produced for the first time last Saturday night at the New Lyceum. W. H. BOWMAN.

WATERBURY, CONN.

JACQUES (J. H. Dockings, mgr.).—Carroll and Francis, ordinary; Willie Weston, imitations, good; Milton and Dolly Nobles present a pleasing sketch; Reidy and Currier, a pleasing singing number; Avon Comedy Four, entertain with rough-house comedy and a little singing; Meredith Sisters have a very attractive and well-dressed singing act; Bo-Peep and her educated sheep, might probably do for a kindergarden. GIRARD.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr. Monday rehearsal 10).—"The Military Octette" heads the bill, a hit; Bedeni and dogs, made good; Werden and Gladdish, illustrated songs, well received; Kennedy and Rooney, funny; Hickman Brothers have some clever comedy; Ford and Swor, comedy singing act, good; The Valdere Troupe of bicyclists, very good.——PARK (Alf. Wilton, mgr. Monday rehearsal 10).—Reilly & Wood's Big Show has a captivating chorus and an exceptionally good olio. HARLOW L. STEELE.

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I had challenged the world to a shooting contest for $1,000 a side, and the points to be decided were act for act, trick for trick, and shot for shot.

On Wednesday, Feb. 27, Col. Bordeverry met me in the St. James Building and accepted my challenge.

On Friday, March 1, at the office of VARIETY, I met Col. Bordeverry, arranging the terms of such a contest between us, and the meeting adjourned to have the conditions written out.

On Monday, March 4, at the same place, we again met, in the presence of

Mr. P. J. Casey
Mr. W. S. Cleveland
Mr. Ferrera
Miss Jenie Jacobs
Mr. Fred Brandt
Mr. Sime
Mr. Chas. J. Freeman

With these persons present, Col. Bordeverry declined to meet me upon a technical point, not covered by the articles of the contest or the challenge, as was admitted by all, who declare that

I AM THE CHAMPION SHARPSHOOTER OF THE WORLD

Col. Gaston Bordeverry dare not meet me in a contest as a marksman and as a showman. I will meet Col. Bordeverry at any time, or any other sharpshooter in the World, for a match at $1,000 a side, act for act, and legitimate sharpshooting, with rifles, pistols and revolvers.

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P. S.—Colonel Bordeverry has the reputation of being a "quitter" all over the world. He refused to meet Mr. McCrea; he refused to meet me. Let him meet some conjurer or a talking act now. That's his business—talk, talk, talk, and no courage to meet legitimate sharpshooters.

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Mr. and Mrs. John T. Powers

IMMENSE SUCCESS OVER MAJESTIC CIRCUIT PAST SEVEN WEEKS. WEEK MARCH 4, HOPKINS', LOUISVILLE.

Mr. and Mrs. John T. Powers have a singing act which scored a sharp success. The lady is a stunner and wears some stunning gowns, has a magnificent voice—and she lisps beautifully. The little trick which introduces Mr. Powers' supposed child behind the scenes, begging to be taken home, while he is trying to sing, is a very clever one. At the close of their act Mr. and Mrs. Powers were given a very avalanche of applause, and finally, after about four or five responses, Mr. Powers announced to the ladies that he would be "here to-morrow night." Mrs. Powers then says, "Gentlemen, the will I."—San Antonio Gazette, Feb. 11, 1907.

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THE NATURAL IRISH COMEDIAN AND THE SINGING COMEDIENNE.

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Sensational Bicyclists. The only ones turning a back and forth somersault on a bicycle. A novelty act. All communications care VARIETY, Chicago Office, 79 S. Clark St.

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The Daintiest Singing Sketch Act in Vaudeville. Arranged and Staged by LOUIS HALLETT. BELLOWS & GREGORY, 1440 Broadway.

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98 RECORD—RECORD 98

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Singing Ninety-Eight Numbers in One Week

Week March 11—Orpheum Theatre, Brooklyn

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Month of May, Folies Marigny, Paris, France

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"Knickerbocker Girls"

MANAGEMENT JACK LEVY

140 W. 42d STREET NEW YORK CITY

A "FEATURE" Act That IS a Feature, Not Occasionally, BUT ALWAYS

ERNEST A. TWO RACKETTS CLARA D.

"FITZ IN FULL DRESS"

Talk that is bright and witty; parodies that are parodies.

Not a mere jumble of meaningless words, as most parodies are—but a merry, tuneful, rhyming set of lyrics—with the swinging air of the melody breathing through them.

Each line a point—each point a scream.

Holding the stage for NINE CONSECUTIVE MINUTES on the parodies of ONE SONG ALONE (written by ERNEST A. RACKETT).

"THE BEST I EVER HEARD" has been everybody's verdict so far.

Here is one of the many flattering notices we have received all along the line (more to follow):

"THE GHOST."
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"THE TRANSATLANTICS.

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A superb demonstration of equilibrium, with electrical effects.

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VARIETY

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MAY OPEN WALLACK'S SHORTLY

Report That Klaw & Erlanger Will Play Vaudeville in the Broadway House Before the Summer

From the settled conviction that Klaw & Erlanger intend playing vaudeville in a Broadway theatre before the summer time arrives came the unofficial statement this week that Wallack's Theatre would be the initial scene of the Klaw & Erlanger vaudeville campaign in New York City.

Contracts are being signed by K. & E. for a short preliminary season embracing from six to ten weeks, and it is believed that Wallack's will be one of them. No one outside the members of the firm seemed to be in a position to give any information. What plans Klaw & Erlanger have regarding their vaudeville development scheme have not been spread broadcast.

Up to Thursday over 130 acts had contracted to play the Morris time for next season, involving a sum of $1,500,000. There are about 150 more still looked for by the Morris Office, and it is estimated that before the expiration of the month, Klaw & Erlanger will have $3,000,000 worth of outstanding obligations with artists alone.

The acts sought thus far have been what are known as "standard" ones, those needed to fill in the body of a bill. No attention is apparently given to sensational numbers or "features." In a few instances contracts have been signed for a weekly salary exceeding $1,000, but it appears the intention of the Morris Office to wait for the big numbers until such time as they are needed or supplied by Klaw & Erlanger direct.

NO VAUDEVILLE FOR WELLS.

Savannah, March 15.

Jake Wells, of the Wells circuit, was in the city this week, and said he had received an offer from Klaw & Erlanger to play vaudeville over his Southern circuit in conjunction with the firm's Northern and Western houses, but declined the proffer.

Mr. Wells came to town in reference to a new theatre to be erected by a Savannah syndicate. A conference on the deal was held Monday at the De Soto.

BECK HERE AGAIN.

Martin Beck, General Manager of the Orpheum Circuit, returned to New York on Thursday after leaving here a week ago upon his return from Europe.

On Thursday afternoon, a conference was held in the United Booking Offices at the St. James Building, in which Mr. Beck participated. Few bookings have been made this week by the Offices, where the reason was given that the expected return of Mr. Beck was the cause.

MAKES FRANKIE BAILEY A STAR.

Jack Singer, manager of the "Boston Belles," will star Frankie Bailey next season in an extravaganza. The show will be known as "Frankie Bailey and her Sporty Widows." Captain Fox's Zouaves will be featured and used for a street parade.

Mr. Singer wants a ladies' brass band, and says that the organization when completed will be equal to any playing the large cities.

The show will travel over one, two and three night stands. Mr. Singer will not be with the company but will continue as manager of the "Boston Belles" next season.

MAYME GEHRUE'S OWN ACT.

At Lancaster next week, Mayme Gehrue, assasted by five people, will "break in" a new act, written by Edmund Day for her, and produced with the assistance of Johnny Ford, Miss Gehrue's husband.

Although he staged it, Mr. Ford will not play in it. He leaves shortly for England to fulfill long engagements at the principal halls there.

NEW HAVEN WANTS MORRIS.

New Haven, Conn., March 15.

P. J. Casey, of the Morris Booking Office in New York City, was in New Haven yesterday. His visit was at the request of the New Haven Theatre management, which is desirous of playing vaudeville.

It can not be ascertained if an agreement was reached, but that the New Haven will turn into vaudeville is reasonably sure.

"GIBSON GIRL" NUMBER.

During the summer, or upon the season's closing of "The Belle of Mayfair," now playing at Daly's Theatre, it has all been arranged, at least to the satisfaction of M. S. Bentham, the agent, that the "Gibson Girl" number from the musical play, where it is the hit, shall spend four weeks in vaudeville, with the same background of girls.

Valeska Suratt, a former vaudevillian and leader of the number in the play, may not return with it, although that is not settled, but the girls are expected to respond to their names on the vaudeville roll call.

BIG AIR-SHIP CONTEST.

Roy Knabenshue and his airship will leave for Paris, France, July 1 to participate in the navigation of 200 miles for a $50,000 prize. The ride must be made in twenty-four hours and according to the agreement not more than ten stops allowed. Frank P. Spellman, of Cleveland, O., his manager, will accompany him, and return with the aeronaut in time to fill fair engagements. Mr. Knabenshue will appear at Providence, R. I., for two weeks in June.

DIXEY NOT AT LIBERTY.

Walter N. Lawrence has notified the vaudeville booking agencies that he holds a contract for Henry E. Dixey's services and that if they attempt to play him in any of their houses an injunction will be applied for.

A number of agents sought out Mr. Dixey for a tour of the varieties but he declined to go into the matter at this time.

ORPHEUM AFTER SULLIVAN-CONSIDINE.

San Francisco, March 15.

There is a strong rumor here of an impending "deal" between the Orpheum Circuit and Sullivan-Considine. John W. Considine is in the city and the report spread from his visit.

It says that the friendly feeling heretofore existing between the two vaudeville circuits will be cemented in a manner preventing an amalgamation or working agreement of the Sullivan-Considine people with whatever route the Klaw & Erlanger circuit arranges.

At the office of the Sullivan-Considine Company in this city, no information was obtainable, a refusal to either affirm or deny the rumors following a query. It was said though by the Sullivan-Considine representative that an important statement would be given out to-morrow (Saturday).

Locally it has been understood during the past week that there was a likely chance that Klaw & Erlanger would effect an arrangement with Sullivan-Considine whereby several of the latter's houses in the West, playing in cities where the Orpheum circuit also has a vaudeville house, would be made "two-a-day" houses, and booked through the office of William Morris in conjunction with the K. & E. forthcoming circuit.

The connection to be made in this regard was expected to come through the efforts of "Big Tim" Sullivan, a member of the Sullivan-Considine firm, and on friendly terms with the "Syndicate."

This would relieve Klaw & Erlanger in several instances of "tieing" up legitimate houses in a territory where their holdings are not over-plentiful. According to the 'Frisco despatch, the Orpheum people are putting forth their energies to block this deal, which they would do by drawing the S-C circuit into a written agreement with them.

MANAGER'S CLEVER ADVERTISING.

Kansas City, March 15.

Clint Wilson, manager of the Majestic theatre, has developed a unique way of placing his house and attractions before the public. Weather permitting, Mr. Wilson sends up eight balloons daily, four during the day and four at night. To each is attached a reserved seat coupon. Upon alighting the finder retains the ticket. When the balloon is being made ready for the ascension the streets are crowded.

MANCHESTER CLOSING.

Manchester, N. H., March 15.

Announcement is made here that after next week vaudeville will be abandoned at Keith's theatre and, following the scheme of the Keith house in Lewiston, the programs are to be made up of moving pictures and illustrated songs. The average weekly receipts have been $1,700.

RATCLIFFE IN LONDON'S PIECE.

"The Great Interrogation," founded upon a work of Jack London, the author, has been played in the West. E. J. Ratcliffe, the former leading man, is said to have secured the Eastern rights and will make a vaudeville production of it here, with himself as the principal.

$90,000 FOR MRS. CARTER.

A $90,000 vaudeville contract for one act would make a record, and this is understood to have been offered Mrs. Leslie Carter after the severance of her business relations with Charles B. Dillingham.

Mrs. Carter's husband was seen, in company with another man, to enter M. S. Bentham's agency office in the St. James building quite recently. The visit extended over thirty minutes, and from that came reports of Bentham's big offer of 30 weeks at $3,000 weekly for Belasco's former "star."

The report said that Bentham had the authority to make this offer could he secure Mrs. Carter in no other way, and the actress is reported to have given the vaudeville subject serious and favorable consideration until her management by H. B. Harris came up.

If Mr. Harris takes hold of Mrs. Carter for next season, it is understood that Dillingham will have an interest in whatever ventures are made, but even so, says the St. James building rumor, Mrs. Carter may yet spend a few weeks, before the summer is over, in vaudeville, at a price never to be under the weekly amount of the first offer.

QUEER PHILADELPHIA SITUATION.

Philadelphia, March 15.

The vaudeville prospects in this city are causing many grey hairs. Klaw & Erlanger have announced that they will open the Garrick Theatre on April 22, playing vaudeville. The Keith interests say that the Chestnut Street house under the lease secured by Percy G. Williams will play vaudeville, as per contract, commencing April 15.

If this happens, Klaw & Erlanger will be their own opposition for the firm, it is understood, holds an agreement under the lease given to Williams, whereby they will receive 25 per cent. of the gross receipts in the Chestnut Street Theatre.

Keith's own house here will give the United Booking Offices two theatres to fight the opposition with. For the week the Garrick under the K. & E. management opens, it is said that two big stars from the legitimate will be the joint headliners. One is guessed at as Nat C. Goodwin.

To offset this display, the Keith people are reported to have selected Vesta Victoria for their own house as the feature, while Marie Dressler will occupy a similar position at the Chestnut Street.

On top of all this comes the announcement that Adolph Segal, who was recently reported to be building a theatre which was stopped through the failure of the Real Estate Trust Company, will go ahead and build two now, one to be devoted to vaudeville.

DODSON OPENS APRIL 1.

A Keith-Proctor New York theatre on April 1 will witness the debut of J. E. Dodson in vaudeville, assisted by three women and two men.

Mr. Dodson will have a sketch in which he will play the character of an old man. M. S. Bentham booked it.

THREE S. & H. HOUSES SELECTED.

Three of the Stair & Havlin houses to be devoted to the new Klaw & Erlanger scheme of "advanced vaudeville" are the Lyceum, Detroit, Teck, Buffalo and Academy of Music, Baltimore.

VARIETY

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Vol. VI. **No. 1.**

Geo. Murphy, Jr., of Campbell & Drew's "Tiger Lilies," has signed with the same firm for next season.

Samuel H. Leathe, owner of the Gayety Theatre, St. Louis, died at his home in that city last week.

George Mozart, the English comedian, sailed on Wednesday for home. He will probably return in the fall.

Richard Hyde, of Hyde & Behman, who has been in Florida for some time past, is due home by to-day.

Matthew Lindsley, of Cincinnati, has been appointed manager of the Orpheum, a vaudeville house, at Columbus, O.

Geo. Homans claims the record as the only agent who has not yet booked an act on either circuit for next season.

The Gregorys, hoop rollers, leave next Wednesday for Europe, where they are booked for almost three years solid.

Charles Eschert, manager of the Atlantic Gardens, and who books from his office in the St. James building, does not desire the impression to prevail that he is no longer booking in conjunction with Al Sutherland, lately moved further up the hall on the same floor. Mr. Eschert says his booking arrangements are as formerly when he and Mr. Sutherland occupied the same suite.

At its meeting last week the Actors' Union voted favorably upon the names of fifty applicants for membership in the order.

S. K. Hodgdon has been away from his desk for almost a fortnight now and the reports are that he is seriously ill with the grip.

Fleurette De Mar gently gives a negative answer to the engagement impeachment recently lodged against her by a malicious malcreant.

Lew Benton who has been playing the lean and hungry looking Roman in Fred Ray's travesty sketch leaves the act in Bridgeport, Conn., today.

Charles Grapewin and Anna Chance will leave their present tour for a single week to appear in vaudeville April 14 under the chaperonage of M. S. Bentham.

Harry Brown, formerly star of the "David Harum" Company, will be seen in vaudeville next season with a new sketch now being written for him.

William Bankier (Apollo) leaves for England to-day. He received a cable Thursday that he was heir to $250,000, left him by a distant relative.

Ed. F. Brayer's colored act "The Sunny South" sails for London July 15. He is preparing a new colored act, to be called "Florida," for presentation soon.

R. G. Knowles sails on Wednesday, on the steamer Majestic, for England, where he holds contracts for several years' work. Knowles will not return to America until 1910.

Melville and Stetson came back to vaudeville at the Fifty-eighth Street theatre Monday. This is their first appearance since the close of "The Mimic and the Maid."

Jack Levy, the agent, says the "A. P. & P." tea stores will form the greatest variety circuit ever placed together in this country, if required, through containing so much spice.

Gus Edwards has completed his newest production "The Blonde Typewriter Beauties," and the offering will have its initial presentation at Keeney's Theatre in a couple of weeks.

Bernard L. Reich, formerly of the team of Buskirk and Rich, will quit the stage at the end of the current season to assume the position of general manager of his brother's (Felix Reich) enterprises.

Nina Collins, formerly in the "lead" with Yorke and Adams in "Bankers and Brokers," will essay a single specialty in vaudeville on her own account. Miss Collins has had previous experience in this line.

Adele Palmer and her partner in a vaudeville version of "A Wise Guy," Dennis Mullen, were married at "The Little Church Around the Corner" last week. They are playing at the Family Theatre, 125th street.

Notwithstanding the heavy snowstorm last Sunday, the Colonial's matinee on that day was the record one of the season thus far.

Under the deal by which Keith & Proctor lease the Harlem Opera House from Alex. Lichtenstein and Klaw & Erlanger, the latter firm will clear a profit of $56,000 on the four years of the Keith-Proctor tenancy.

Sydney Rosenfeld has arranged a new sketch to be called "The Aerial Club," which will presently be put on the vaudeville stage. Mr. Rosenfeld will not appear in the offering, which will be booked by M. S. Bentham.

Elfie Fay, while in Cincinnati last week, admitted she was engaged to a naval officer, but would not give his name. Miss Fay said the marriage will take place after the present year's sea voyage had been completed by her fiance.

Clara Weiland, for twelve weeks the leading female principal with the Kolb & Dill stock company at the Davis Theatre, San Francisco, is in New York making preparations to enter vaudeville as a single eccentric singer.

Willy Zimmermann, the impersonator of famous composers, expects to sail for home in about two weeks, returning in time to fulfill engagements now booked over the United Booking Offices circuit commencing September 2.

"Vic" Williams, after passing over the management of the Colonial Theatre to David L. Robinson, traveled by fast train to New Orleans, where Mr. Williams will remain until duty as an officer of the United Booking Offices recalls him to New York.

At the benefit to be given by the Jewish Hospital for Hebrew children on March 24, Vesta Victoria has volunteered; also the Empire City Quartet. Harry Cooper, the quartet's comedian, induced Miss Victoria to tender her services. The benefit will be held at the Academy of Music.

Why does no producer compile a complete "girl act" in "one"? Provided a lively offering of this nature were placed together, it would be in immediate demand. "Acts in one" have the call now. Several of the girly description play in "two" or "three," and "one" ought not to be beyond accomplishment.

When Percy G. Williams' attention was attracted to the error made in placing his name under the likeness of F. F. Proctor in a groupe of United Booking Offices magnates, which appeared in a Sunday paper, Mr. Williams remarked "Now, I suppose I'll receive a lot of 'mash' notes."

The Orpheum Road show closes its season at the Alhambra May 11. Walter C. Kelly, one of the numbers with the show, will sail June 8 for London to fill engagements at the Palace. After a pleasure trip through Europe he will return in the fall to play Eastern dates.

The New York office of H. B. Marinelli denies that Mr. Marinelli ever had any intention of forming an "agents' trust" abroad.

VARIETY admits that Alan Dale, the dramatic critic, is not the best informed person on vaudeville who attends a performance, but it concedes that in Mr. Dale's few pilgrimages recently within the variety domain, he has discovered one most pertinent fact, disclosed on his reviews. It is that not always the "headliner," "feature" or big name on the program holds up a bill. Mr. Dale has become, through this truthful belief, an attentive listener to the smaller acts when "covering" a vaudeville theatre.

In VARIETY'S review of Staley's Transformation at the Colonial last week, the house orchestra, under the direction of Julius Lenzberg, was mentioned in connection with the dance of Miss Ada in the act. This was an error, as the orchestra did not play at that time. Mr. Lenzberg states that often at a first or second show the artist will suddenly decide upon a new number or hand in a poor orchestration, which is oftimes rather difficult to play correctly without rehearsal.

The transfer of vaudeville and stock from the K.-P. 125th Street theatre to the Harlem Opera House may prove a wise business move, regardless of the necessity caused by the Williams-Keith combination. Since the change of policy at each, the Opera House has been packed daily. The staff stands ready to wager that not a dozen patrons of the stock company's former home on the East Side have been lost, while vaudeville is firmly planting itself in the theatre which gained for F. F. Proctor the reputation of having the best paying "stock" house in the country.

English artists, and all foreign acts, should heed more the need of becoming better acquainted with American conditions before appearing here. Two recent examples may be cited as no harm was done. Nellie Wallace and Will Evans are the cases in point. Miss Wallace had a narrow escape at her initial performance, but retrieved herself immediately afterwards. Mr. Evans did likewise. The first show is too important to take chances upon. Had either Miss Wallace or Mr. Evans given a private performance before appearing publicly, or arrived in New York a week earlier than they did, in order to study the audiences, both would have been in a better position to judge what of their material was most suited to the American taste. It is a hazardous task to shift the act about afterwards. The first impression travels far, and is difficult to remove. At Miss Wallace's first show she nearly came a "cropper," but later on in the week, with her act revised, was warmly received. Mr. Evans, last Monday afternoon, was given up as hopeless, yet, at the night performance, received four curtain calls, obtained through a revision. There are acts now in London who have suffered. Artists from the other side about to make their first American appearance should give due regard to this. Proper precaution may be the means of earning much more money in the future, and at any rate saving your reputation for the present as far as America is concerned.

THIRTY TRAVELING VAUDEVILLE SHOWS

Julius Cahn to Play Vaudeville in Week and "3-Nights" Stands

Next season the Julius Cahn affiliated theatres will alone use over three hundred acts for a season of forty weeks. This is entirely irrespective of the material to be consumed by Klaw & Erlanger, which will work in harmony with the Cahn scheme.

Barring a possible "strengthener" for certain localities and unexpected aggressive opposition, it is the intention of Mr. Cahn to organize thirty complete companies that will travel intact the entire season—similar to dramatic organizations—at salaries that will include their railroad fares and baggage transportation, playing the entire Cahn circuit and alternating in towns with repertoire shows. It is estimated that the salaries of these traveling vaudeville combinations will run from $1,300 to $1,500 a week and when it is taken into consideration that artists will have no railroad fares or baggage hauling to pay, with a valid contract for an entire season's work placed before them—they will be open to reasonable concessions in the matter of weekly stipend. All organizations will carry Julius Cahn's name at their heads as a guarantee and it is believed that the respective local theatregoers will soon learn to place confidence in the offerings.

A rough summary of the week stands will be as follows: Bangor, Lewiston, Portland, Manchester, Lowell, Lawrence, Salem, Lynn, New Bedford, Brockton, Fall River, Norwich, New London, Worcester, Springfield, Paterson, Easton, Allentown, Lancaster, Wilmington, Atlantic City, York, Altoona, Johnstown, Uniontown, Washington (Pa.), Youngstown, Akron, Canton, East Liverpool, Cleveland, etc.

Added to these there will be a circuit of three-night stands taking in the following towns: Augusta, Waterville, Portsmouth, Concord, Nashua, Gloucester, South Framingham, Malden, Taunton, Woonsocket, New Britain, Middletown, Yonkers, Newburg, Peekskill, Glens Falls, Burlington, North Adams, Pittsfield, Oswego, Cohoes, Elizabeth, Orange, Hazelton, Bellaire, Parkersburg (W. Va.), Huntington (W. Va.), and others to be added later.

William Morris has the booking for this circuit in conjunction with the Klaw & Erlanger vaudeville enterprise.

ALTOONA REOPENS IN FALL.

Altoona, Pa., March 15.

The Lyric Theatre here, which burned down a short time ago, will not be rebuilt until the summer and will be ready for re-opening next September. This condition is due to the inability to secure any word from Henry B. Harris, the heaviest stockholder in the enterprise, who is on a cruise in the Mediterranean.

A cable was sent Harris last week, but no answer has been received. He is away on a pleasure trip and refuses to discuss business of any kind. Only $6,000 of insurance was carried on the destroyed property.

REFUSES $50 ADVANCE.

Clarice Vance has been offered a blanket contract for next season for $50 a week more than she is at present playing for, but is holding out for a $100 increase. She is quite prepared to keep the matter of next season open until her return from Europe. She goes to the Palace in London in May for an eight weeks' stay.

"ACT IN FRONT."

A few points beyond an act in "one" is the "Act in Front," the latest piece of W. L. Lykens, the agent. Juliet Winsted will be the only girl in it, having four boys behind her.

At the opening, all will be located either in the boxes or orchestra seats where they will remain until toward the close when they go upon the stage.

The act will first be shown at Keeney's, Brooklyn, March 25.

Gray and Graham, after the close of their present season with Williams' "Imperials," will play vaudeville time.

MORRIS SAYS FOOLISH.

William Morris, the agent, characterizes the statement that he would build a theatre, if necessary, in Schenectady, N. Y., in opposition to Weber & Rush's Mohawk in that city as "foolish." Also the report that any special pains would be taken to oppose Katzes' Auditorium in Lynn, Mass. Both houses now book through the United Booking Offices, having formerly had their bills placed by Morris.

EXPENSIVE THEATRE FOR BAYONNE.

Plans and specifications have been delivered for the erection of a new $150,000 vaudeville house in Bayonne, N. J. The building as planned will have a frontage of 158 feet on Avenue C, the main thoroughfare of the New Jersey town, and will be 160 feet deep, running along Twenty-sixth street.

The venture is backed by The Bayonne Amusement Company, the concern with E. A. Schiller, as president, which has been so successful with its legitimate house in the same place. The new theatre will be modeled upon the same lines as the pretty and convenient house now standing.

BIG JUMP AND LONG WAIT.

Maude Earl, sister of Virginia Earl, received a long time contract for Sullivan-Considine time this wek with her sister's former "Johnny" act. Miss Earl declares that her understanding of the transaction was that she was to begin in the firm's Eastern houses within a few weeks. When the contracts were examined later by Virginia Earl, it developed that the opening date was in Butte, Montana, some time along in August. Miss Earl refused to permit her sister to accept the time and the contracts were returned.

M'VICKER'S AND COLONIAL.

Chicago, March 15.

The variety situation here is much tangled, but the impression is about that the Klaw & Erlanger vaudeville houses here next season will be McVickers' and the Colonial.

If K. & E. enter Chicago, which they have said will be done, there will be seven vaudeville theatres open next season. Besides these, there will be four burlesque houses and a host of smaller variety amusement places, of greater or less degree.

NEXT FALL FOR NEW YORK.

A significant line saying "Hold your ear to the ground. Watch for the big noise on April 1," which underlined the Sunday announcements in the New York theatre advertisements caused a belief during the early part of the week that the theatre would open for vaudeville on that date.

The plans for the New York, however, according to official statement, have not been changed. "The Spoilers," now occupying the stage, will remain until William Faversham replaces it on March 25. Following the Faversham show on April 1 will come "The Land of Nod," which holds the last contract outstanding for legitimate attractions at this house.

The musical piece will have an indefinite run, and at its conclusion workmen will commence the alterations. On September 2 next, the theatre will have a vaudeville bill.

The Roof during the summer will have its customary vaudeville entertainment.

KARNO GIVES WARNING.

William Grossman, of House, Grossman & Vorhaus, attorneys for Fred Karno, this week sent out notices to agents and managers that it had been brought to his notice that Gus Hill had offered an act from "Around the Clock" for vaudeville, that this was a violation of an agreement between Messrs. Hill and Karno, and that the playing of the act in vaudeville would be considered an infringement upon Karno's "A Night In an English Music Hall" and suits would follow if an attempt were made to play it in vaudeville.

TONY PASTOR'S 42ND.

The forty-second anniversary of Tony Pastor as a theatrical manager occurs on March 22, next Friday, when Mr. Pastor's Fourteenth Street Theatre will take on a holiday appearance.

The occasion of his managerial anniversary brings forth to Mr. Pastor each year remembrances of his life's pathway in the form of congratulatory telegrams and messages from his legion of friends, admirers and those in the profession who owe their stage existence to the opportunity first offered by the Dean.

On Sunday, March 31, Harry S. Sanderson, the ever-popular treasurer of Pastor's, will hold his annual benefit, to which all the leading lights regularly volunteer.

MAX FREEMAN WITH PATHOS.

When a female star Max Freeman is negotiating with finally consents to appear in vaudeville with him, Mr. Freeman will secure an opening date for his new sketch, a sort of Hebraic pathetic drama, which he wishes to present in vaudeville.

HART BUYS WAYBURN'S INTEREST.

The interest held by Ned Wayburn in the Ned Wayburn Attractions, Incorporated, has been purchased by Joseph Hart, who will manage and direct the many attractions held by this company, in addition to his own, including all those in use and preparation.

The deal whereby Hart acquires an interest in the corporation brings him into business relationship with Louis F. Werba, who also holds a block of stock in the Wayburn company.

All the Hart acts heretofore have been booked by the United Booking Offices or its predecessors, and the partnership between Werba and Hart clinched the professional faith of the Klaw & Erlanger vaudeville venture. It was reasoned that if Hart had not positive knowledge that Klaw & Erlanger intended going ahead with their plans, he would not have risked the displeasure of the opposition by linking himself with Mr. Werba, a nephew of A. L. Erlanger. Mr. Werba will have the practical supervision of K. & E.'s vaudeville proposition.

There are about nineteen acts now on the list of Joseph Hart, and others are to be prepared between now and next season's opening which will increase the number to 40.

Included among those working at present are some of the strongest vaudeville features. Many have been booked ahead by the United Booking Offices, such as "The Rain-Dears" (Orpheum road show), "The Futurity Winner," "Polly Pickle's Pets in Petland" and others.

Particularly in the latter did Mr. Hart establish himself as a producer. First presented as "Kitty-town" by Wayburn, the act failed to be received cordially. Mr. Hart purchased and rebuilt it, bringing the piece into the front rank.

SENDS A SHOW TO PORTLAND.

As a foretaste of what the new scheme of "advanced vaudeville" will offer to the patrons of even the smaller towns, Julius Cahn has put together a vaudeville show for next week at Portland, Me., in the Jefferson Theatre.

It comprises Henry Lee, Hubert Wilke, Billy Clifford, Will H. Fox, Mme. Monnie Hill and Sylvany, Morris' Ponies and Maude Lambert.

"This is simply a little 'teaser,'" said Mr. Cahn the other day. "We haven't really begun. Still I'm satisfied that a program of this calibre will make the natives sit up and take notice."

TORONTO HAS ONE.

Toronto, March 15.

Property belonging to the Smith estate on Queen street, west, near Spadina avenue, has been secured, it is stated, for a new vaudeville house to be controlled by Klaw & Erlanger.

LOUISE DRESSER LEAVING FIELDS.

A week from to-night the two weeks' notice given by Louise Dresser to the Fields' company will have expired, if it has not been withdrawn. Miss Dresser will again play vaudeville, opening the second week in April. She has been with the Fields organization since the opening of the season.

WESTERN'S SCHEME NOT LIKED.

It is pretty generally conceded that the scheme of the Empire Circuit managers to pool their shows in a corporation on a share-and-share-alike basis, will never materialize.

The meeting to formulate plans was postponed two weeks to March 14 and has been again put over to May 1. It will then take place in Cincinnati. The inability of President James J. Butler to come to New York to attend the meeting was given as the cause of the postponement, but it is understood that the real reason of the change of date was the recognized impossibility of getting managers to agree to anything like a satisfactory plan of division.

The managers who are making money on their productions are unwilling to enter into the new arrangement. They argue that under the equal division plan they would be compelled to split their profits with other managers who, by reason of their own incompetence, are unable to make their venture financially successful.

It has been suggested that the ten best paying shows of this year be selected to form an experimental corporation along the lines already laid out, that this plan be tried for a year and then the idea of bringing in the other shows be reconsidered.

In any event the scheme is off until the close of the burlesque season.

HENSHAW AND FRANSIOLI OUT.

Boston, March 15.

Mazie Yale and Marie Rogers, who were principals in the Howard Theatre Burlesque Stock company which closed when that house was turned over to the regular Western Wheel shows, have joined the Pat Reiley burlesque company, taking the roles formerly played in that organization by Vinnie Henshaw and Georgie Fransioli.

The remainder of the Howard Stock company will probably get together next season in an organization to play the Western Wheel time. The Misses Henshaw and Fransioli will go out next year over the Stair & Havlin time with a melodrama called "The Woman Who Dared."

BURLESQUE CENSOR GETS BUSY.

Cincinnati, March 15.

Manager Charles B. Arnold, of the Standard Theatre, has taken a determined stand against burlesque show features which approach the danger line of suggestiveness. He declared himself this week, when, during the Sunday matinee of the "Golden Crook" company, La Belle Alvora, leading a spectacular ballet called "The Four Seasons," attempted a muscle dance.

Mr. Arnold was standing in the wings. Immediately the "wriggles" began he signaled the orchestra leader and the music halted, leaving the dancer in the centre of the stage. She was called off and cautioned against offending again. The show went on. There has been much favorable comment upon Mr. Arnold's attitude.

CIRCLE GIVES UP "SUNDAYS."

George Kraus has abandoned his Sunday concerts at the Circle Theatre for an indefinite period. Business has not been as good as it might be and when there was a disturbance in the gallery last Sunday night Kraus decided that it was not worth the trouble.

CLIFF GRANT RECOVERED.

Cincinnati, March 15.

Cliff Grant, who was seriously injured by jumping from a second story window in Hoemer's Hotel last week, was sufficiently recovered to be moved to Birmingham, Ala., when the "London Gaiety Girls," of which he is owner and manager, left for that city.

Joe Barrett, former press agent for "Wine, Woman and Song," joined the show this week to take the management until Mr. Grant recovers.

Belle DuBois, a former member of the "London Gaiety Girls" chorus, filed an attachment against the property of that company when they played the People's last week. She alleged that she had been discharged without the customary two weeks' notice and demanded two weeks' salary and transportation back to New York. Mr. Grant was disinclined to give way to the chorus girl, but Col. James E. Fennessey acted as arbitrator, and the girl received $76.

HILL AND MANCHESTER BOOKING.

Gus Hill has booked the following artists for next season:

Bob Van Osten, Harry and Ruby Leoni, now with the "Crackerjacks"; Reed and Shaw, now with "Vanity Fair"; The Washer Brothers, Criterion Quartet, the Wang-Doodle Four and the Willard Brothers. All will be employed in Hill and Robert Manchester's burlesque attractions.

YEARNED TO ACT.

St. Louis, March 15.

Society here has been considerably stirred by the suit for divorce brought in the state courts by Dr. Frank M. Floyd, of St. Louis. In his application for freedom from his spouse, the doctor avers that Mrs. Floyd, who is socially prominent, joined a burlesque show playing at the Gayety Theatre in the winter of 1906, and informed him that she was going on the stage for keeps. He also sets forth that Mrs. Floyd smokes cigarettes.

TED MARKS' "ST. PATRICK" CONCERT.

One of the events of the New York Sunday concert season is "Terrance" Marks' St. Patrick's Concert, yearly. His program is made up entirely of Irish acts, and a flash-light photograph will be taken of the audience and satin souvenir programs presented to every one in the theatre. His eighth annual St. Patrick's concert takes place at the American Theatre to-morrow, matinee and evening.

Mr. Marks has selected an exceptional array of well-known Irish head-liners, including Maggie Cline (Our Irish Queen), Gallagher and Barrett, Charles F. Kelly and May Adams, Murphy, Dunn and Murphy, Corbley and Conley, J. Patrick Sheen, John Daly and Annie Devere, Catherine O'Connor, John Walsh and the Hibernianscope with "A Trip Through Ireland or a Glimpse of the Emerald Isle."

Oscar Hammerstein is casting about for some kind of a big attraction to place in his Manhattan Opera House during the Summer months. His regular season of opera does not begin until November 21 next and the huge auditorium will be available from May until that time.

ARTISTS AND MANAGERS WILL SUBMIT DISPUTES

The United and Comedy Club to Settle All Disagreements by Arbitration

As an evidence of the willingness and even anxiety of managers to conciliate the artists, comes the announcement that the United Booking Offices has entered into an agreement with the Vaudeville Comedy Club, whereby all matters of dispute between them will be submitted to a Board of Arbitration.

The term "disputes" is understood to be broad enough in scope to include all troubles arising from matters of present uncertainty. The agreement will have the effect of doing away with all lawsuits involving the United managers and members of the club.

The Board of Arbitration will be composed of one member selected by the managers, one member delegated by the Comedy Club, and a third to be chosen by these two.

The Comedy Club has also passed favorably the new form of United contract. This instrument differs from the original contract submitted by Percy G. Williams, in that it specifies that the personnel of all acts must be the same at the time of playing as at the date at which the contracts were signed. This is designed to cover such exigencies as came up with the "Tennessee Students" when it played Keith's Boston house. Abbie Mitchell was a member of the organization at the signing of the contracts, but when the act appeared at the Boston Orpheum Theatre, she had sailed and a substitute was in her place. The contracts in this case did not mention Miss Mitchell and the managers had no recourse at law.

The White Rats were expected to pass the contract form at their regular meeting Thursday night.

There is still a difference of opinion over the Morris contract upon which the artists' societies have not yet passed. Even lawyers who have studied the clause setting forth that "Sunday performances shall be given where such performances are lawfully permitted," are divided in opinion as to whether such a clause is not open to objection from a legal point of view.

Nevertheless and notwithstanding all objections, there are but few artists of either organization who have not affixed their signatures to one or the other booking office's contracts and are not booked for next season under them.

MISS DALLAS DIES SUDDENLY.

Toronto, March 15.

Miss Dallas, wife of A. I. Huston, who composed the team of Huston and Dallas, comedy jugglers, died suddenly at her mother's home, 39 Marion street, in this city, on March 8. One child survives.

Her last appearance with her husband was at Keeney's, Brooklyn, week of February 18. She was 25 years of age.

"JOLLY MUSKETEERS" IN "ONE."

Behind Eleanor Kent when she appears in vaudeville during April at one of K.-P.'s local houses, will be four male singers called the "Jolly Musketeers." There may be a sketch foundation to the offering, but anyhow the plans are laid that it will be a complete act in "one."

ALDRICH HAS NEW ACT.

If "Secret Service Sam" or some other legitimate piece loses its star in the person of Charles T. Aldrich, vaudeville will have another act on its list. M. S. Bentham, the agent, is after Mr. Aldrich for a trip over the circuits. Mr. Aldrich has a new act, calling for nine people, ready for vaudeville production, but whether he will return is not settled at this time.

A POPULAR SONG.

When rehearsal was called last Monday morning at Hyde & Behman's, Brooklyn, four of the acts reporting had the song "San Antonio" in their repertoire.

After a course of diplomatic endeavor, Nick Norton, the manager, finally reduced the number of singers of this ditty to one, and the atmospheric conditions became more settled, but Mr. Norton was still suffering from the ordeal late in the week.

RULES OUT LONE CHILDREN.

Toledo, March 15.

The ordinance passed by the Toledo council prohibiting children under the age of seventeen attending theatres or other places of amusement unless accompanied by a parent, guardian or teacher, which has become a law in spite of the strong disapproval of the Mayor, is causing no little anxiety in the amusement world.

Fearing the law would also apply to circuses, Barnum & Bailey wired Mayor Whitlock requesting information, and as to whether the law meets with his approval.

The Mayor wired a reply stating that he disapproved entirely of an ordinance that makes criminal an act that is not in itself wrong, but is of the opinion that the law will be enforced. He believes, however, that the circus attendance will in no way be affected, as children will visit circuses as of yore by going with older persons.

NO "ALL BUT" FOR HAMMERSTEIN.

William Hammerstein enters a denial that La Milo, the London sensation who poses in the "all but," will be the opening attraction of the Victoria Roof the coming season.

"Such a feature would be barred from the roof," said Mr. Hammerstein, "by the character of the entertainment we are offering. We have no use for the risque."

When Oscar Hammerstein heard that the opposition was in negotiation with La Milo for an appearance on the New York Roof, he smiled the Hammerstein smile and observed, "I devoutly hope they get her."

KLAW & ERLANGER ORGANIZING.

Proceeding along quietly, a complete organization for the conduct of their vaudeville houses and business is being formed by Klaw & Erlanger.

The house staff before and back of the curtain is being carefully selected. It is said that when the list of managers and stage managers is given out for publication there will be found among the number some of the best known names in vaudeville associated with the positions.

The importance of a thorough experienced vaudeville manager and stage manager in theatres playing vaudeville for the first time has been impressed upon Messrs. Klaw & Erlanger by William Morris, their booking agent.

The supposition is that Mr. Morris has suggested the names of desirable persons, and negotiations in a number of instances have been closed. A full staff for each K. & E. theatre will have been obtained, according to information, long before the opening date for the regular Fall season.

REMEMBER "CAD, THE TOM BOY"?

After what seems years and years, Carrie Swaine, remembered over the country from one end to the other by all who have seen two decades pass away, as "Cad, the Tom Boy," wants to return to America and appear upon the vaudeville stage.

If this is not Miss Swaine's own idea it belongs to Al. H. Canby, now promoting her interests in New York. Mr. Canby is experiencing some trouble in having managers believe Miss Swaine, after being abroad for so long, has not been forgotten.

MARINELLI'S BERLIN OFFICE.

Leo Masse, the New York manager for H. B. Marinelli, now abroad, goes to Berlin March 20, to open a branch there. While still retaining the title of "New York manager," it is probable that Masse will spend very little time here. He will remain in Berlin until the office is running smoothly. After that Mr. Masse will divide his time between London, Berlin and the other branch offices, coming to New York at intervals. Anton Johnson will remain in charge here.

SUING MOZART FOR THREE WEEKS.

Leon and Adeline, comedy jugglers, have started suit in the municipal courts to recover from Edward Mozart $140, which they claim is due them on two weeks' contracts for Mozart's vaudeville circuit in Pennsylvania. Service was effected upon Mr. Mozart during his presence in the city Wednesday.

The team declare they were booked for the five weeks comprising the Pennsylvania Theatre Company, in the office of Freeman Bernstein. They played Lancaster and Shamokin and were then cancelled for the remaining three weeks.

Their attorney, Herman L. Roth, declares that there is no cancellation clause in the contract and sets forth in the papers of the suit that the defendant has committed a breach of contract.

The "Big City Quartet," arranged by Harry Leonhardt, and appearing at the Fifty-eighth Street house next week for the first local showing, is composed of Robert J. Webb, Goeffrey O'Hara, Robert S. Roberts and Edward S. Metcalfe.

UNITED SECURES BELASCO.

Following closely upon the plan of Klaw & Erlanger to produce their own sketches for vaudeville the United Booking Offices has entered into an arrangement with David Belasco to act in a similar capacity for it.

It has long been a source of wonderment to outsiders that the magnates of the vaudeville world did not establish a production branch to their business and from time to time there have been reports that some such plans were brewing. Nothing has come of it until the present time.

Klaw & Erlanger have already made either absolute or tentative arrangements with a dozen authors and sketch writers for a series of one-act plays to be produced under the direction of their own staff of stage managers and with casts selected by themselves. In addition they have a large number of "curtain raisers" that would be new material for vaudeville audiences and these will be looked into. Besides their regular staff of playwrights, Klaw & Erlanger have commissioned Paul Armstrong, Will Cressy, George Totten Smith, Frank Tannehill and half a dozen others to offer as much material as they can grind out.

The United Booking Offices now makes the announcement that it has contracted with David Belasco to write a series of sketches, to be cast and personally produced under the direction of that wizard of stage craft.

R. A. ROBERTS' NEW ACT.

The new protean offering which R. A. Roberts is preparing for presentation in New York shortly, is entitled "Ringing the Changes" and was written, invented and built by himself. It was originally presented at the Palace in London early this season. In it Mr. Roberts plays eight characters, the only other figure appearing on the stage being a "dummy" in duplication of one of the characters.

The scene is laid in a lawyer's office and the actor appears first as an old major, then a lawyer, restaurant keeper, "Miss Flossie de Vere" and so on. The incidental music is in itself said to be a considerable enhancement to the novelty.

AVERY AND HART DIDN'T PAY.

Suit has been entered in the Municipal Court by H. & J. Boasberg, jewelers, of No. 1358 Broadway, through their attorney, Moses A. Sachs, of the Pulitzer building, against Daniel Avery and Charles Hart, the colored team. The firm alleges that they sold a diamond solitaire ring to Avery and have not received payment and a lady's pin and ring to Hart, which transaction is open to the same objection. Avery's bill amounts to $475 and Hart's to $410. Service of papers in the suit was affected upon the defendants while they were playing the Fifty-eighth Street Theatre last week.

Imogene Comer, after an absence of two years from the variety stage, has decided to return. Miss Comer was obliged to retire temporarily through ill-health. She has regained her former physical condition, and will resume the singing of descriptive songs, with which she was associated before leaving.

"STRIKE-BREAKER" BACK.

Clark and Hamilton arrived from London this week on the "Majestic." While the strike was on in London the team worked in the forbidden halls, and Bert Clark gained fame among the English artists, and their enmity, as a "strike-breaker." For his unwelcome efforts in this regard he was expelled from the V. A. F.

From the other side comes the statement that were it not for Mr. Clark's vigorous activity in attempting to secure acts on behalf of the managers, the strike would have had its successful issue some time before it did.

NOTHING TO DRINK IN LONDON.

Frank (Slivers) Oakley returned from London Monday. The first thing American after Montauk Point that Slivers saw was a saloon fronting the steamship.

"I got to it," said Slivers, "like a moving picture reel when the operator is in a hurry to go home. I ordered three highballs all in a row and while the barkeep was waiting for the other two men, I sent them down in a jubilee parade."

"Can't you buy highballs in London?" asked an auditor in a shocked voice.

"Why, if you ask for an American drink in a London cafe," replied the pantomimist, "they send for the manager, board of directors and executive committee of the establishment, and if you last through the argument you are invited to take brandy and soda or mix your own poison."

"Haven't they American bars in London?" asked the First Bystander.

"They have, but they ain't," said Slivers, with which cryptic utterance the "gang" filed into the nearest "Place."

CLEVELAND UNSETTLED.

Cleveland, March 15.

There is a big shakeup ahead here among the theatres. Klaw & Erlanger are to give vaudeville in this city. Euclid Avenue Opera House was first selected but A. F. Hartz, lessee, said the report was wrong.

E. D. Stair, owner of the Lyceum, then took over the proposition, and said they would run K. & E. vaudeville at the Lyceum this summer. Geo. Tood, manager of the Lyceum, and Stair's representative here, told a VARIETY representative that he knew nothing of the intended move, and if so, it would not go into effect until next season.

The Keith house will be open this summer and rivalry strong. Cleveland is not a summer theatre town and it is an easy matter to lose from $1,000 to $1,500 a week. B. F. Keith lost $15,000 on last summer's venture.

MISS WYCHERLY MAY RETURN.

Although rehearsals are in progress for "The Primrose Path," the play in which Margaret Wycherly is to essay the stellar role, the actress' husband, Bayard Villier, is not loath to accept a few weeks in vaudeville this spring for Miss Wycherly, provided suitable terms and time are agreed upon.

The last appearance of Miss Wycherly's was in "In Self-Defence," a protean drama. She will either play that piece once again upon a return engagement, or a new playlet her husband has prepared for such an emergency.

COPYRIGHT BILL IN LINE.

With the adjournment of Congress, the fate of the "Copyright Bill" aimed to give protection to authors and composers, also making express provision for music publishers' wares, remained undecided.

It is expected by the many persons interested in this measure that when Congress reconvenes next December, it will be one of the first pieces of legislation to receive the attention of the august body.

Before the adjournment occurred, a considerable difference of opinion over the bill had arisen in the Senate and Lower House. A paragraph in the proposed law "letter G" specifically shielded the music publisher, author and composer against infringement by the phonograph concerns.

The manufacturing of "records" by the talking machine firms, using popular songs published and placed on sale by music publishers has been a serious matter with the latter for some time now, owing to the non-receipt of any compensation by the publishers for the use of their property.

"Paragraph G" in the bill aimed directly at this, and was strenuously opposed by the record-manufacturing people all over the country, who kept a large force of lobbyists on the ground at Washington to prevent the final passage of this section.

In Congress they were successful, as in committee there the paragraph was eliminated, but in the Senate it was retained as originally inserted, due to the efforts of Senator Kittridge.

Congressman Currier, Chairman of the House Committee on Patents, opposed the retention of the paragraph in his committee. Mr. Currier comes from New Hampshire. Charles K. Harris, the publisher of this city, made a trip to Washington some time ago, representing the New York Copyright Association, which includes all publishers in the city. While there Mr. Harris inaugurated an aggressive campaign in person in favor of the passage of the measure, and particularly "Paragraph G."

Mr. Harris had letters of introduction to Senator Kittridge and Mr. Currier, secured through President Roosevelt. "The Musical Age," which is an organ of the record makers, stated at the time that "Charles K. Harris advanced some strong arguments." One of the most effective yet simple arguments given by Mr. Harris was in conversation with Mr. Currier.

Mr. Currier would not accept it for granted nor believe that the sale of phonograph records affected the sales of popular music. The Congressman said that he had personally investigated this phase of the question by stopping in a music store in his home town and purchasing two records for his children. He asked the proprietor if the sale of records diminished the purchase of sheet music. The dealer assured the Congressman it did not.

When Mr. Harris received this statement direct from the Congressman, he asked Mr. Currier if after purchasing the records, he also bought the sheet music for the pieces, or had occasion at any time thereafter to purchase the sheet music while the records played the selections for him. Mr. Currier said "No," realizing immediately that through the sale of two records the sale of two pieces of sheet music had been lost.

"BOWERY BURLESQUERS'" HOODOO.

Chicago, March 15.

The "Bowery Burlesquers" special staff hoodoo put in a lot of overtime this week. The company is at the Trocadero. Lizzie Freligh was ill and unable to play during the engagement; Everett Kempton, the property man, was removed to the hospital in a critical condition suffering from pneumonia; Joe Hurtig, manager of the show, was called to New York by long distance telephone by the serious illness of his sister, and Tom Carter, of the Taylor-Farrel Trio received a telegram bearing news of the death of a member of his family. The streak of hard luck spread through the company and several of the girls were taken sick, retiring from the show after fainting spells on the stage.

MISFORTUNE IN PLENTY.

Ill fortune has been pressing hard upon Capt. F. C. Rosskoff, manager of the animal act, known as "Luba de Sarema's." His only child, Alice, fourteen years old, died March 5. The child was stricken with typhoid fever at New Orleans when the act was playing there January 28. Her mother (Mlle. de Sarema) gave up her tour to remain in that city and nurse the little one.

Captain Rosskoff broke both arms in an accident December 27, and has not been able to work since.

Alfred H. Walton, formerly a member of David Belasco's company and later with the Proctor Stock Company, is in Providence preparing a new sketch. It is called "A Burglar's Reward" and was written by A. Walton, his brother, who will manage the act.

BARNUM & BAILEY'S OPENING.

Next Thursday is the opening night of the Barnum & Bailey Circus at the Garden and many new offerings are announced. Among the arenic features are Captain Karl Howelsen, a Norwegian ski-jumper; the Novellos, an imported company of acrobats, who do their feats in conjunction with animals; "The Dip of Death," the Boller Brothers, bicycle sensationalists; the Siegrist-Solbor troupe of aerialists; Carmen troupe of high wire performers; the Castrillion and Grunatho acrobatic troupes; Steve's aerial tremplin with seven high-air gymnasts; Josie DeMott, the only woman somersault rider, and a score of other equestrians; forty clowns, headed by "Slivers" Oakley, Denny Ryan, Spader Johnson, the Kennard Brothers; the riding Rooneys; Winton's Seals introducing a sea lion riding a horse, the war elephants, Rhoda Royal and his high school horses; Manuel Herzog and his horses; Kitamura's Japanese and other acts.

ABORN BACK IN VAUDEVILLE.

Taking a roseate view of the future vaudeville conditions, Milton Aborn, once an agent, has concluded to again take up activities in his former field.

Mr. Aborn will not branch out in the agency business, although handling perhaps a few "exclusive" acts. His idea is to become a producer, and as a side line will establish a hospital for invalid acts becoming incapacitated at the first performance.

When any merit becomes apparent, Mr. Aborn will take hold, trusting to turn out a winner, purchasing the remains, if necessary, to do so.

THE SONG PATRIOTIC.

BY NORMAN JEFFRIES.

There's the ballad sentiment
That you get for ten and twent
  "Ain't you coming back to old New Hampshire, Molly?"
There's the saucy little ditty
Of the soubrette gay and witty
  Who picks the front row baldhead out to jolly.
There's the baritone athletic
Who warbs in chunks pathetic
  "Oh, mother, ain't it time to milk the cow?"
But when your voice has faded,
There's one song has them shaded:
  It's the good old kind applause which gets the bow.

My country 'tis of thee,
For you I'd twenty-three.
  Then don't forget to spring a Dewey gag.
Our soldier boys in blue
Are worth a hand or two
  If while you sing you wave your little flag
It's always just as well
To ring in old John L.,
  Who never fails to catch the gallery push.
When the audience won't hear
Your songs of "Mother, dear."
  It's the good old kind applause which gets the cush.

There's the vocalistic chippy
Who sings till you are dippy
  "Oh, mamma, come see papa kiss the cook."
There's the song for kids and ladies
"Hello, central, give me Hades."
  That makes the gallery yell, "Oh, get the hook."
There's the "Irish" prima donna
Who warbles "Arrah Wanna"
  With an accent that is "Kosher" tenderloin.
Of all songs sing, sang or sung
There's one that has them stung:
  It's the good old kind applause which gets the coin.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Anonymous communications will under no circumstances receive attention. If correspondents do not wish to reveal their identity to the readers of VARIETY, they may sign a pseudonym, but the name of the writer must in every case accompany the communication, not for publication, but as an evidence of good faith. Name of writer will be held in strict confidence, when so requested.

New York, March 13.

Editor VARIETY:

We were informed that Mr. John Clinton, of Clinton and Jermon, had been using a similar finish to the one in our act. This belonged to Mr. George Crawford and myself at the time our act was called Crawford and Ford. After Mr. Crawford's accident, Mr. Swor and myself continued to use the same. I wrote Mr. John Clinton stating that I was one of the originators, and received a reply from Mr. Clinton stating he would refrain from its further use.

Ford and Swor.

New York City, March 14.

Editor VARIETY:

In the last issue of VARIETY I offered to meet Colonel Gaston Bordeverry or any other sharpshooter in the world, for a match at $1,000 a side with rifles, pistols and revolvers. To date I have had no reply to the above challenge.

If Mr. Bordeverry dare not meet me in a shooting contest, why is he not sportsman enough to admit that I am his superior?

John De Loris.

New York, March 9.

Editor VARIETY:

I was much surprised to read in Rush's review of Pastor's this week that I do an act in the manner of Jacobs'. I have never seen nor heard of this gentleman. I want to state that I am positively the original of this style in America, and that I am doing this act in my own original manner. I have just finished season with Orrin Bros., was two seasons with Ringling Bros., and before that played 86 weeks in vaudeville.

Charles Carlos.

(Carlos and his acrobatic dogs.)

[Rush, in his review, said that "the dogs balanced themselves on his head after the manner of Jacobs'." The article did not accuse Mr. Carlos of following Jacobs' style or copying his act.—Ed.]

Editor VARIETY:

I must apologize for coming back again, but it will be the last. There is money waiting at the "Police Gazette" office for Mr. Chadwick, and he has known it for a long time. Let him bring his real bank roll—not stage money—and cover Miss Beeson's posted forfeit, and he can have the contest anywheres he likes, from a rathskeller to a roof garden. Miss Beeson has been West for some years meeting all comers in the real buck and wing, with soft shoes. She is in the East now. My office hours are from 10 A. M. to 4 P. M. and her money—no checks nor promises to pay—is in the safe. Mr. Chadwick is invited to bring his bundle, the sooner the better. Any amount up to $1,000 goes—a disposition to be vindictive don't buy anything.

Fred Wilson,
Editor "Police Gazette."

New York, March 9.

Editor VARIETY:

In the controversy regarding the act called "Bibbs and Bibbs" would state that Mr. E. M. Reel is entirely in the right when stating that the act was taken from the farce entitled "The Quiet Family." There is a mistake, however, in regard to the year my wife and I were first seen in it. In the '70s I was associated with Neil Burgess and it was in the old version and name that he and I appeared in it.

It was not until '82 that I first appeared in it with my wife, then being known under the name of Willett and Thorne. For the past twelve years we have been known as Mr. and Mrs. Harry Thorne—having brought the act up to date and playing it under the title of "An Up-Town Flat," that title having been bestowed by Tony Pastor.

Harry Thorne.

New York, March 13.

Editor VARIETY:

I notice in last week's VARIETY a letter signed Dawson and Whitfield, who claim to be the originators of "The Hall Room Boys" which I don't happen to know anything about, but I do know that Tom Whiffen and Will Clifton were starring in a musical comedy called "The Hall Room Boys" this season for 20 weeks, and that they created the characters, "Percy and Ferdie," in the same, of which I was the business manager. After bringing in the production last January we put a condensed version in vaudeville on February 18. This sketch is protected.

Will F. Neff.
Manager for Tom Whiffen, Will Clifton and Co.

New York, March 12.

Editor VARIETY:

I wish to make known that Marvellous Frank (of Marvellous Frank and Bob) has retired from the business.

Little Bob (and his dog "tip") is now practising a new act with a new man.

Bob also wishes to state that he can prove he is the originator of the acrobatic dog; also the Princess pants.

Marvellous Frank.

K.-P.'S STAFF'S DAY.

The association known at The Attaches of the Keith-Proctor Theatres will give an entertainment and ball at the Palm Gardens, next door to the Fifty-eighth Street Theatre Monday night. Artists playing the K.-P. houses in the city have volunteered their services. One of the features will be a "shadow dance," the nature of which is being kept a profound secret by William Walsh, president of the association and stage manager of the Fifty-eighth Street house.

Major John M. Burk, secretary of the White Rats, has recovered from his recent illness.

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance in New York City.

Gennaro's Gondolier Band, Fifty-eighth Street.
Keller's Arabs, Fifty-eighth Street.
Big City Quartet, Fifty-eighth Street.
John E. Ince and Co., Fifty-eighth Street.
Okabe's Japanese Troupe, 125th Street.
Apdale's Animals, 125th Street.
Katie Rooney and Co. (New Act), Colonial.
Adolph Zink (New Act), Pastor's.
Toy and Toy, Pastor's.
Alta Yolo, Pastor's.
Mr. and Mrs. Dick Tracey, Pastor's.
Mysterious Jerome Mora, Pastor's.
Jupiter Brothers, Keeney's.
Stanley and Fay, Keeney's.
Martini and Maximillian, Gotham.

"The Stunning Grenadiers" (9).
"Girl Act."
26 Mins.; Four (7); One (3); Four (5); One (4); Four (2); Two (5); All Special Sets and Drops.
Twenty-third Street.

During the first week of Lasky, Rolfe & Co.'s "The Stunning Grenadiers," a foreign "girl act," imported to this country by the firm, and playing at the Twenty-third Street Theatre, all the comedy which the act contains has necessarily been eliminated through the action of the orchestra, reported elsewhere. This prohibited Monsieur Breton, brought over for the comedy especially, from fully playing his part. There are eight girls besides the Frenchman. Meredith Meredro is the leader, of commanding figure and exceptional voice. Flor D'Alisa is also a principal, having a brief uninteresting spell in "one" during a change by the chorus, composed of the remaining six young women, of considerable height, with one exception. "The Stunning Grenadiers" is too picturesque scenically; too lavish in its costuming, and too strong vocally not to engage the favorable notice of any audience, but it has no novelty other than these points, which may be considered sufficient novelty by American managers, although they do not draw the enthusiasm that unique effects would bring. The opening scene showing the officers' quarters, with the military dress, suggests a well thought out comic-opera number. With the girls in tights, without cloaks or other hindrances, an elaborately costumed burlesque idea is exposed. There are five scenes, including the two placed in "one." The finale where all the girls impersonate musical conductors does not become valuable, through familiarity, by reason of the pretentiousness preceding it. A sword drill is not made exciting, and there is an absence of liveliness, but there is no other "girl act" produced that has received the attention, the time or the expenditure given to "The Stunning Grenadiers." Jesse L. Lasky, of the firm, who is responsible for the production, has crowded a wonderful amount of stage management into the time allotted and the act is diverting.

Sime.

"Baby" Donnell, eighteen years of age, and who looks not over eight, will shortly appear as a "straight" singer in vaudeville. "Baby" has played heretofore in Brooklyn "stock" and other theatricals.

NEW ACTS OF THE WEEK

Ned Wayburn's "Side Show."
"Girl Act."
28 Mins.; One, three and full stage. (4 special drops).
125th Street.

The stamp of Ned Wayburn's showmanship is on the new offering. The act opens in "one" with a black drop with an opening breast high to show the eight people making up for the side show as various freaks. The scene changes to the main street by the process of changing the drop and Harry Pilcer fills in the time for a change by the girls with an entertaining number. The circus grounds are next shown and finally a bathing scene. Six girls are used and beside making up in the first scene as the "dog-faced boy," "living skeleton," "bearded lady," etc., they have three startling novelty numbers. One shows a sextet of undertakers on four foot stilts, another as three-foot midgets and the final dance and song number was a screaming farce. The girls appear in bathing suits with rubber suits from ankles to wrists. They are slowly inflated until the six slim and graceful young persons swell to the size of Mr. Huber's professional fat ladies. The dance that followed was funny even to the sad and blase orchestra leader. Harry Pilcer heads the act. As a youngster, Pilcer gives promise of developing into a top notch singing and dancing comedian. He has four numbers with a change of costume to each. Pilcer would do vaudeville a real service by passing his tailor's cards around. Dot Williams made a pretty figure in baby clothes and carried several numbers delightfully. "Poor Little Old Rag Doll" was one of the best, although at times reminiscent of "Honey, Stay in Your Own Back Yard." There are ten special selections with lyrics by Edward Madden and music by Dorothy Jardon.

Rush.

George B. Reno and Company (4).
"Vaudeville Nonsense."
14 Mins.; Full Stage.
Pastor's.

Mr. Reno's new act is exactly what its title implies. It is "vaudeville nonsense" of the laugh compelling kind, and that is the main attractive point to the manager. The audience must laugh; there is no help for it. The act has played around somewhat before, but there is a new member now, a tall, gaunt skeleton, who towers above a tiny dwarf while the immensely stout man, who has been with Reno for some time, strikes the average. A ridiculous travesty on a military drill is given, culminating in wall-scaling, and finally resulting in the toppling over of the specially set wall, with the "company" tangled and twisted above and beneath it. A young woman sang "Algy" at the opening, and did a light dance afterwards. Of pleasing appearance and graceful, with a fair voice, she nicely balanced the grotesquesness of the men. Although closing the bill at Pastor's this week, the act brings out shouts of mirth, and in "Vaudeville Nonsense" Mr. Reno has a good piece of vaudeville property.

Sime.

Will Evans.
Comedian.
15 Mins.; One (10); Close in Two (5).
Colonial.

Will Evans, an English comedian, appearing for the first time in America this week at the Colonial, turned what had been generally voted a disastrous failure at the Monday matinee to a substantial hit at the evening show. It was the best illustration that could be had of the shortsightedness of English artists who come over here, and practically step from the boat to the stage, with no knowledge of the American audience, its likes or dislikes. On last Monday afternoon, after Evans appeared, wagers were being offered along Upper Broadway that he would not give a performance at night, the matinee crowd having given that terrifying cry "Get the hook" and "clapped" the Englishman off the stage. In the interim between the two performances, Evans "got together" and in the evening, after receiving four curtain calls, actually had to make a speech excusing himself for want of further rehearsal, and this after the cards for the next number were placed in position. Opening with an eccentric song, Mr. Evans gave a burlesque of a Spanish dancer, passing to a travesty on the ballet, with the assistance of six grotesquely costumed men. This was the portion which closed the act and brought the applause. It had not been given in the afternoon. It is broad burlesque, but caused laughter. Charles Fostelle did the same thing over here twenty years ago, while playing with Corinne, and it has often been done by others, but never with the comedy background. Considering that Mr. Evans rehearsed his "company" between the two shows he should develop this into a big laughing number. There is a wait in the early part, and Evans announces he will make a change to the Spanish girl. This should be avoided, and the change made more quickly; also the talk cut down, and something introduced to lengthen the act out three or four minutes without changing the finish. Mr. Evans' make-up is grotesque, after the foreign style.

Sime.

"Scottish Meisters."
Songs.
14 Mins.; Three (12); Close in one (2).
Colonial.

"Ancestral Spirits" is the title of the act presented by Urquhart Mackinnon's "Scottish Meisters" at the Colonial this week, their first appearance on this side. The songs, costumes and atmosphere are all of Scotland. Perhaps this accounts for the localism of the title, which may be readily understood by the Scot, but failed of appreciation at the Colonial, although the resemblance of the stage picture to the advertising posters of a certain brand of liquor was readily recognized. There is one comedian in the male quartet, but the comedy did not carry. Possibly by this time Mr. Mackinnon has changed the act into a more suitable offering for New York. Changes are necessary as given on Monday evening.

Sime.

Edwin Arden and Company (3).
"Her Henpecked Husband" (Comedy).
23 Mins.; Five (Interior).
Fifty-eighth Street.

The sight of Edwin Arden dancing a sailor's horn-pipe, wearing a woman's hat and acting foolish in general for the sake of "art" in vaudeville will be displeasing to those remembering Mr. Arden in more serious efforts where buffoonery was not required. It may be Mr. Arden's bow to the inevitable through the shelving of his previous playlet, in which, at least, he himself was legitimate throughout. In "Her Henpecked Hero," however, Arden has sacrificed a great deal, and it has all been in vain. Even propriety has given way to the Goddess of Laughter. Desmond Kelly, in the part of the wife, while attempting successfully to bribe a burglar to bring to light the fact that her husband is a physical coward, asks the burglarious gentleman in the privacy of her apartment to turn his head while she removes the sum of $50 from a place where no "perfect lady" would be guilty of keeping her bank. Walter R. Seymour is the extraordinarily tough burglar, whipped and thrown out of a window by the heroic, although henpecked, husband at the finale. It would be funny were it not sad to witness a performance by Edwin Arden in such a piece and part.

Sime.

R. E. Graham and Company (3).
"Forgot He'd Moved" (Comedy).
28 Mins.; Full Stage (Interior).
Hyde & Behman's.

The program does not say who wrote it. This is well. It does designate the offering a "roaring farce." This is not well. Neither is it true. A like disregard for stage convention and accuracy characterizes the whole offering. There is some talk about a "betting ticket," an institution that has been unknown in these parts these many years. It is evident that Mr. Graham has not speculated on the Eastern race tracks to any great extent. As the "drunk" Mr. Graham has a few funny moments, but the bright spots are swamped in the pervading gloom of utter drivel. Rose Colborne, in an ingenue role, is impossible and John Stepping, as a choleric old gentleman, not much better. It is hard to imagine where modern vaudeville can find place for the offering.

Rush.

Ford and Swor.
Songs and Talk.
15 Mins.; One.
Fifty-eighth Street.

For about the first appearance in the city the new team of Ford and Swor at the Fifty-eighth street house this week is making a good-sized hit, going particularly strong at the finish through a well-worked finale, where the comedian, while singing "I've Said My Last Farewell, Toot, Toot, Good-bye," descends from the stage, walking up the orchestra aisle. It is funny and it is effective. The songs and talk ahead of this were also well thought of by the audience.

Sime.

Bert Von Klein and Grace Gibson have signed with "The Wizard of Oz" company. They will play the season out in this company, returning to vaudeville in September with a new comedy sketch in "one."

H. Wm. H. Van Dorn's.
"Mysterious Crucible."
11 Mins.; Four.
Pastor's.

Mr. Van Dorn claims that his interesting scientific experiments, or whatever he may be pleased to term them, are not accomplished through the means employed in the "Magic Kettle" act. This may be so, but it is immaterial. It is the effect which counts in vaudeville, not the cause, and a cursory survey of the "Mysterious Crucible" in some of the happenings would bring a comparison with the "Kettle." Mr. Van Dorn gives a tedious explanation of each exposition, and while this may be required to heighten the result, it drags the act, which should be quickened and condensed, while the speaker ought to vary his speaking tones if possible, through inflection or modulation. Mr. Van Dorn's offering will interest the thinkers and mystify others who have not the solution at hand.

Sime.

Kelso and Leighton.
"The Lady Burglar" (Comedy).
19 Mins.; Four (Interior).
Pastor's.

Playing for the first time in town, Kelso and Leighton in "The Lady Burglar" may develop the piece into a first class comedy success. At present it is too talky, and there is overmuch flourishing of a revolver, with little action, excepting a few moments on a ladder, which might be likened in part to the ladder portion of Simon and Gardner's "The New Coachman." Were more broad humor brought in, the piece would go better, although it fairly well pleased the Pastor audience. The man does a "buck and wing" dance upon entering, but it does not look well in what is presumed to be a legitimate farce.

Sime.

Vitagraph Co.
"The Spy" (Dramatic).
7 Mins.
Colonial.

"The Spy" is easily followed, but with so much pantomime and "thrilling" that it reads more like a five-cent yellow-back novel. The series is "faked" in persons and settings, removing whatever illusion might exist if cleverly carried out. It is of war-times, and the title, together with an exchange of clothes between the man and his sweetheart, tells the story. "The Spy" is not over interesting, has no comedy and an indefinite finish. Some laughter is caused by the ludicrousness of the situations.

Sime.

OUT OF TOWN.

Frank Marckley.
Banjoist.
16 Mins.; One.
Orpheum, Minneapolis.

Making his first trip over a major circuit, this young man, who has been playing the far western houses for several seasons in a double act, appears in conventional summer street dress and does a popular song medley, the familiar "Cherry" intermezzo, and Rossini's "Semiramida" overture in such an excellent manner as to give him an encore, for which he uses the "American Patrol." A good stage presence and an easy method combine with his almost perfect technique to make him a favorite with all classes who patronize this house.

Chapin.

ORCHESTRA "STRUCK."

Five minutes before the scheduled time for the first appearance of Lasky & Rolfe's "Stunning Grenadiers" at the Twenty-third Street theatre last Monday, the orchestra gave notice that it would refuse to play for the act.

This move was made by the musicians as one Breton, a Frenchman, did his specialty of leading the orchestra in a humorous manner as part of the piece. The members of the orchestra left their places, and an emergency band was hastily thrown together.

In the evening, peace was secured through a promise that while Mr. Breton would appear in the orchestra pit, he would make no attempt to conduct. The Frenchman is anxious to join the Musical Union, which is the official organization of the musicians, but his application has not yet been passed upon, if presented.

FORGED HODGDON'S NAME.

While Charles Grapewin was playing at the Yorkville theatre last week, a boy came to the theatre with a note addressed to him asking for two seats, and signed "Sam Hodgdon."

Mr. Hodgdon is the booking agent of the United Booking Offices. He is well known to Mr. Grapewin in person, and the actor thought the request peculiar as well as the signature. The boy received the tickets, and Mr. Grapewin fixed in his mind to call up Hodgdon about the affair.

He neglected this latter, however, and later in the week, another youth appeared with a request for a ten-dollar check, likewise signed "Sam Hodgdon." Grapewin consulted with the house manager, and giving the boy the piece of negotiable paper had him followed, discovering the principal in the case who took the check to the bank, endorsing Hodgdon's name. Thereupon he was arrested, and in police court the following day held for trial.

At the time, Mr. Hodgdon was confined to his home through illness.

PROF. DODD WAS CANCELLED.

Prof. Dodd, playing a dog act, has entered suit against Knoblauch & Herseker, proprietors of the Pennsylvania circuit of that name, demanding two weeks' salary under a five weeks' contract. Dodd sets forth in his statement that he played Pittston, Hazleton and Carbondale and was thereupon cancelled while the contract, signed in the office of Maurice Boom, had still two weeks to run.

VICTORIA ROOF JUNE 3.

The opening date of Hammerstein's Victoria Roof has been set for June 3 next, according to William Hammerstein. This is the same day on which the New York Roof will commence the summer season.

Mr. Hammerstein says that it has not yet been settled whether the proposed alterations and improvements in the Victoria theatre will be made.

History is repeating itself in vaudeville these days. The records show that whenever B. F. Keith attempted to control the vaudeville field, he has raised opposition against himself. Better for his peace of mind had he been content to remain B. F. Keith, and the biggest man in vaudeville than to aspire to the crown of the vaudeville kingdom.

CIRCUS NEWS.

Some kind of a deal has been made between Barnum & Bailey and the Ringlings as to the disposition of the routes of their their respective attractions. John Ringling makes his headquarters at the Bailey building when in New York and from this alone it may be inferred that the tomahawk has been buried. It is further stated that Barnum & Bailey will not play in Brooklyn this summer and that Ringlings' show will go in there thirty days after the Buffalo Bill outfit. If this be so, it is safe to say that the Ringlings will engage a number of extra features for that occasion just to show the Brooklynites the kind of a tent show that has been kept out of that bailiwick for so many years.

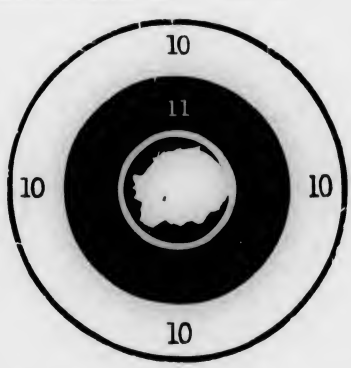
Johnny Carroll has left Norris & Rowe to resume his old position as equestrian director. The Sells-Floto show opens at Los Angeles April 6 and will play the coast until July when it comes East.

There is a notable absence of activity in booking by the agents of the various circuses and report has it that all the shows are booked up. Charles Cory, of the Wallace-Hagenbeck combination, has declared that his date books are filled to overflowing and the same is said to be true of Robinson's circus, Barnum & Bailey, the Ringling show and the Sells-Floto organization. Charles L. Sasse, booking for several of these concerns, last week forwarded transportation for a number of German acts due to sail for this side presently.

The Bell circus is now on its way to Mexico City, having played Vera Cruz and several of the towns leading to the capital. They left Merida Feb. 1 after a five weeks' stay in the bull ring. They played to 15,000 at the opening and Dick Bell is said to have "cleaned up" in the neighborhood of $30,000 on the stand.

B. E. Wallace, who was quite ill last week, has sufficiently recovered to be about again.

Edgar Temple, stage manager at the Hippodrome, has been engaged to put on "The Train Robbery" for the Buffalo Bill Show the coming season.



The above is an exact reproduction of a target used by John De Loris, champion sharpshooter of the world, in breaking the world's record with a 32-44 calibre S. & W. revolver at a distance of 45 feet with six consecutive shots. The original target is now in the possession of Smith & Wesson.

Fred. Walters, the "blue man," will be one of the new attractions in the curio hall at the Garden when the "greatest show on earth" opens on the 21st. Another freak will be Libbera, who has a peculiar growth like the former Laloo. Libbera arrived in New York this week. He was born in Buenos Ayres, but has been recently appearing at Turin, Italy. Geo. H. Huber, the museum man, was after him at one time.

Lee Williams will represent the Tate-Havlin interest in the Wallace-Hagenbeck show this Summer.

James J. Brady, Charles A. White, Thomas Namack and Guy F. Steeley will comprise the press department for the Ringling Brothers Show the coming season.

The Rowe & Norris circus opens at Vera Cruz March 30. They are paying transportation to the first stand. The organization will play the season out along the Pacific slope, confining their operations to the coast towns.

Some wonder is expressed as to just how much combining there is going to be in the amalgamation of the Hagenbeck and Wallace shows. That the full equipment of both organizations will go to make up the new concern is not considered. Together the shows carried upward of 200 canvas men last year and used 110 cars. Were the entire shows combined the result would be an organization so unwieldy as to be impossible to move. Just where the cutting down is going to come is a matter of considerable interest.

Colonel Cody arrived on Monday from his ranch in Wyoming and is preparing his show for presentment at the Garden, to follow Barnum & Bailey.

The frame-up of the Barnum & Bailey organization is probably larger than ever before in its history. Last season 1,026 people were fed daily on the lot and the number this year is at least as big. This year when they go en tour the show will carry eighty-six cars and four advance cars.

The Sells-Forepaugh Circus opens early in April at Columbus, O.

There is no record of the suit to be instituted by Carl Hagenbeck to restrain the new Wallace-Hagenbeck allied shows from using his name in connection with a circus, nor is there likely to be until the show opens, when an injunction will probably be asked for.

The lawyers for Barnum & Bailey have notified Ringling Brothers that they will be enjoined should they attempt to use the leaping automobile with their circus, claiming it as an infringement on the Auto-Bolide patents which they control. Another act controlled by Edward Arlington along the same lines is also claimed to be an infringement and is to be similarly treated.

SUMMER PARKS

Work on the new magnificent $500,000 Luna Park, situated at Halsted and 52d street, Chicago, is rapidly progressing, and on May 11 the large resort will throw open its gates as the third stupendous amusement park in the "windy city." The site covers an area of 12 acres of ground. The entrance is attractive and studded with electric lights. The center of the park will be decorated with flowers and grass and a number of artistic fountains, in the way of an innovation, will be scattered along the benched walks. The open air hippodrome is unusually large. The shows are free. Thavlus Band has been engaged for the opening. Among the attractions now being erected are the longest auto-ride coaster in America; a thrilling water ride called "Shooting Niagara;" a novel exhibition with scenic splendor, showing a village street, terminating with a fire scene. The color of all buildings will be white. Luna Park was promoted and is owned and will be managed exclusively by a syndicate of half a dozen enterprising young business men of Chicago. No stock has ben offered for sale. The officers are: L. R. Loutterstein, president and general manager; Lew Myers, treasurer; James M. Kuh, secretary; S. Milton Eichberg, vice-president and architect. The publicity department has been turned over to William H. Barry, a well known theatrical manager and ex-Chicago newspaper man, whose wide experience and energy make him eligible for the important position.

Victor Levitt, the general manager of "Happyland," the Staten Island resort, suggested the other day the advisability of organizing an association of park managers throughout the country. Mr. Levitt advances the argument for the formation that the summer park business has enlarged and improved until it is a staple enterprise. He is of the opinion that much good would result from such a union, and Mr. Levitt says he will start the movement shortly.

H. Bart McHugh, formerly a well-known and popular newspaper man, has opened an amunsement agency in Philadelphia, and has been remarkably successful thus far. He is handling the bookings for the principal clubs in the Quaker City and has a large number of acts on his books. He has already closed contracts for ten weeks' work in the summer parks, seashore resorts and summer stock burlesque companies.

"Vanity Fair," the new summer resort amusement place in Providence, has been under course of construction and is now said to be approaching completion. It is scheduled to open May 25. A vaudeville theatre is among its features, and also for the open air theatre a considerable number of acts have been booked. Thomas Vahey is president of the Vanity Fair Company, a New Jersey corporation with $700,000 capital stock which is operating the venture. J. W. Wharff is the vice-president. James Walker, Jr., formerly concerned in the management of Revere Beach ("Wonderland"), Boston, is interested.

Jake Wells, it is declared, has made no booking arrangements for the coming park season. Out of his seven Southern parks he will this year operate only three, eliminating the rest. Mr. Wells will retire from the active management of all his parks, delegating that duty in such establishments as he elects to hold to his brother, Otto Wells, who will have quarters in Norfolk. The Wells theatres will continue to run as late into the summer season as possible, and will open again before the beginning of September. In this way Mr. Wells figures that his amusement enterprises will continue nearly the year 'round.

The Central Indiana Interurban circuit met at Lebanon, Ind., and set the dates for the various fairs and races to begin at Logansport, Indiana, week of August 5th; Lebanon, August 12th; Frankfort, August 19th; Crawfordville, August 26th; Lafayette, September 12th.

There have been several attempts to organize a fair association in El Paso, Tex. Frank Leake, manager of the Franklin Theatre, is encouraging the business men of that city to take up the fair proposition, and urged them to appropriate a sufficient amount to permit a preliminary session, with a view of organizing and electing officers.

The Oklahoma State Fair Association secured a site of 163 acres, located three miles east of Oklahoma City, for State Fair purposes. The association will spend $50,000 in exhibition buildings, grand stand and race track.

Roltare, producer of "Creation" and "Pharoah's Daughter" at "Dreamland," Coney Island, is putting in a new feature in the same resort to be known as the "New Arabian Nights." It will occupy the space between "Creation" and the "Canals of Venice," a distance of 178 feet, formerly occupied by the shooting gallery, "Le Voyag en L'Air," and a small concession or two. The buildings for the new attraction are practically completed. Fifty thousand dollars will be expended in the enterprise and fifty people will be concerned in the show.

A number of skating rinks in the South have joined in a sort of association to form a circuit upon which a company of five dumb acts may play an engagement of from eight to ten weeks. Walter Plimmer has already booked the first show. It is made up of Chick, cyclist; Bijou Comedy Circus, Orville and Frank, Kilpatrick, cyclist, and the Eight Cornellas. They open at Jake Wells' Auditorium Rink, Richmond, Va. The plan is to have the acts play their specialties during pauses in the pastime of skating while the patrons are resting. Besides the Wells rink others are at Portsmouth, Va.; Knoxville, Tenn.; Petersburg, Va.; Atlanta, Ga.; Birmingham, Ala., and Louisville, Va.

There will be a fair in connection with the fall racing meeting this year at Recreation Driving Park, Kalamazoo, Mich.

LONDON NOTES

By C. C. BARTRAM,
Variety's London Office, 40 Lisle St., W.

The late strike was a happy thing for the theatres, which have nearly all done great business, pantomimes especially catching crowds. Though the public tide has set in toward the halls again, the penitential Lenten season will check things somewhat till Eastertide. Despite all these smokings of the pipe of peace there seems to be a scheme to break up the Alliance and "do" our paper, "The Performer," but of course we won't stand for such nonsense. Most of the contracts with the "blackleg" crew were made for the duration of the strike with artists, and for all time with musicians and stage hands. Hence all artists returned to work in a bunch, while the arbitrator by extra special measures can only return for the present 50 per cent. of the striking musicians, leaving the other half to the upkeep of the Musicians' Union, which must keep doling out strike pay for no one knows how long. Stage hands will fare worse, about 30 per cent. returning for the present, while 70 per cent. will have to be looked after financially till the final award. Now it would have been quite easy for the managers to have engaged all parties concerned for the duration of the strike, and this diverse treatment of the various branches of the Alliance seems designed to split it up and make trouble. The whole scheme is as plain as day to any clear thinking mind, but if the arbitrator sees through it he has so far made no sign and is simply doing his utmost to straighten out these matters as best he can. Meantime the heads of the three branches of the Alliance quite comprehend the scheme, but are not telling all they know around the street corners.

This week "The Performer" was unable to secure the "CALLS" telling artists where they open next Monday for either the Stoll, Payne, Gibbons or Graydon tours. They were given all the other papers, and as soon as "The Performer" could get hold of them they were sent on special sheets to all V. A. F. agents for free distribution. These calls would have to be paid for in any other country, and their free publication is a concession made by rival amusement sheets years ago, under the impression that they were an item of news. Hence withholding them is a little straw that shows which way the wind blows. The V. A. F. publication will run along just the same, for it is prospering much. Moreover its modest editor once declared he would keep it going, even if he had to write his editorials on the soles of his boots, and go barefoot while he set up copy.

So far the arbitrator has been busied with the reinstatement question, and inquiries as to grievances, the contracts with artists and musicians, and the general conditions prevailing will not be started till next week. The inquiry will be a long one, as proceedings in such an involved matter can't be rushed, and both parties are preparing a big case. While proceedings are private, a verbatim government report is being printed as to everything said or done in the case, and in the finish this will make a ponderous volume.

Gibbons is again stirring, and his reopening of the Brixton Theatre (Hippodrome) is followed by the announcement that the Putney Hippodrome (closing March 2) is now on the Gibbons tour. This hall dies a victim of the "barring clause," but on the syndicate list will be all right.

De Frece will follow the opening of his Leeds Holbeck Palace March 4 by opening the Royal Hippodrome, Edinburgh, April 1. The new Hippodrome, Portsmouth ($250,000), will follow suit April 8. This brings the circuit to 16 halls, and a 17th item is prospective in a new house De Frece will build at Birmingham. This will rise on Lower Temple street, adjoining the Theatre Royal, on one of the finest locations in the city. License will be applied for at once. No drinks, but a public house under the same management will conveniently adjoin.

Mike Whallen has returned from South Africa to-day, where he scored as usual. ——Adeler and Sutton are sending a troupe of eight pierrots to India.——Cadle has a suit against Harry Lauder, claiming commissions, etc., resultant on introducing him to London. Lauder has always said the Cadle agency gave him the usual "turn-down" handed newcomers, saying they could do nothing for him. The Cadle side of the story will probably be that an office run-a-round introduced him to Tom Tinsley, at Gattis Westminster, whence his start. Believe he got about $40 here.——Dick Knowles had some experience at this place. Dick had to fairly force himself on London, at the start, but his final success was magnificent. That's the usual way here, as the would-be wisdom of the agents a newcomer must buck up against is hard to beat. They know it all—and then some. One act did thirteen trial shows before it "got in," as they say. These agents lead some acts an awful life; your New York impresarios are no comparison whatever.

Magician Charles Bertram, a lovable character and an ofttime entertainer of the King, died Feb. 28. The art of "now you see it and now you don't" never had a more kindly exponent, and like many other good fellows he died with little, though a rousing benefit is projected for his family later. "Isn't it wonderful?" was one of his pet queries, and he would practice card manipulation, etc., before a mirror till he couldn't detect himself tricking. He was one of the first to do the "Vanishing Lady," and had been all over the world.

Coram, very ill when sailing as you noticed, disappointed the Palace, but opened successfully later. Vesta Tilley has been prolonged two weeks there, with privilege of six weeks if she can take it.

KEENEY'S.

The retirement of Josephine Brown from the bill after Monday caused a good deal of shifting of position in the early part of the show. Her place was taken by a trio of xylophonists and musicians. Walter Jones is seen for the first time with his new partner, Madge Vincent, who takes Mabel Hite's place in the old musical and comedy sketch. Miss Vincent follows her predecessor to the smallest detail of dressing, dialogue and manner, but misses a great deal of the latter's skill in eccentric clowning. She is a pretty young person and has an agreeable, although rather light voice, and dances cleverly.

Another new partnership makes its initial bow. It is the firm of Mason and Shannon in "The Astrologers." Harry Lester Mason is in the German comedy role of Dietrich Schultz. Mason has a first rate dialect with Louis Mann trimmings and a high squeaking voice and as a foil to Sam Shannon's slangy burglar role, worked into the combination excellently. Shannon has added a quantity of Junie McCree slang to his part of the sketch while the novel illustrated musical number at the finish does very well.

The Kitabanza Troupe of ten Japanese jugglers and acrobats closed the show. They have given up estimating the value of the back drop in program notes and let it speak for itself. No more prettily costumed oriental act than this comes to mind. They make a good impression at the outset in their preliminary drill and the act goes with high speed to the finish with three changes and a big variety of work. The pedal juggling was the best.

Lew Bloom and Jane Cooper have an oddity in the sketch "A Picture From Life." Bloom makes an excellent tramp, dressed and played with a greater fidelity to the type than is ordinarily seen. The sketch structure it light enough to float, being constructed entirely with an eye to the exploitation of the tramp specialty, which is padded out with several topical numbers. These were enthusiastically encored. Miss Cooper contributed only feeding lines and a bit of a dance at the finish.

It occurs that the Casino Comedy Quartet has reduced its comedy a good deal. Although the "straight" man is the only one of the four who has a voice deemed worthy of supporting a solo, the four do exceedingly well with the harmony numbers. The second tenor is the only one who interrupts the numbers for comedy purposes, and he won some laughs with his buffoonery.

The Kratons, hoop rollers, have one of the neatest and most skillful acts of the sort in vaudeville. The double string trick is being worked with certainty now and makes an excellent feature. A new trick is a triple circle on the reverse around a profile house and into the building from the rear.

Stevenson and Nugent opened the bill. Their singing was a bit below fair and the talk a good deal below, but the dancing was excellent. It was good judgment to take up most of the time with stepping. The tall comedian had a quantity of entertaining gyrations and did some good eccentric work. *Rush.*

Harry Corson Clarke sold his house on Riverside Drive and has taken an apartment on Central Park West. He will invest in a suburban land company, operating in the Bronx district.

HYDE & BEHMAN'S.

The show runs smoothly and to a first rate average of entertainment with the exception of a halt in the sketch of R. E. Graham and company (New Acts) and runs up to a whoop with Al. H. Weston's little burlesque in one "The New Reporter," just before the close.

Charles H. Burke and company are seen for the first time with the new organization. The two original "Inky Dinks" are present, but Maida Dupree, in the role formerly taken by Grace LeRue, is new, Her name is not given on the program. Miss Dupree shows some neat dressing, although in her second change the modiste has done some rather coarse work. A good voice and pretty stage presence helped her along in spite of a lack of dancing ability.

Mooney and Holbein opened the bill. The pair work together well. Ida Holbein has an agreeable voice of large volume and accuracy. She dresses neatly. James Mooney does well with his dancing in clogs, soft shoes and with the acrobatic and eccentric work. His second change is rather careless. It shows the effect of wear and the coat is badly cut. The audience liked the specialty immensely.

The Four Melvin Brothers, in second place, have improved their splendid acrobatic offering. They are among the top-notchers in their hand to hand work. From the start they work with speed and smoothness, showing tricks in the early part that might serve for features by lesser acts of the same sort. Monday evening there was not a single miss and the faking of strain was not overdone. The building of a three-high with the top mounter in a hand stand seems to be a new trick and the finish feat, a long leap into two hand-to-hand stands was splendidly executed.

The Dogherty Sisters with genial clowning and fast dancing had the audience at the outset. They are working with their old time dash and enthusiasm and filled in an entertaining number.

Diamond and Smith are using their same catalogue of numbers with a percentage in favor of red, white and blue and marching soldier boys. The moving pictures are pretty well worn in places and some of the pictures are rather wild in composition and color scheme, but the series got to the boys upstairs and held them.

The Weston sketch moves with the speed of a quarter-mile exhibition go against time. The humor is broad and a bit forced, but the number goes so rapidly that the audience finds itself absorbed in watching the exchange of quibs that it has no time for subtleties. A new woman reporter and "copy runner" give strange faces to the act. The woman holds up her end of the swift dialogue, but does not dance with the abandon of her predecessor.

Gillette's Dogs closed. The first part, a little pantomime playlet in which the trainer does not appear, halted somewhat and the coaxing of the animals was audible at times to the people down front. The second part is full of snap and motion, the stage being crowded with the troupe in a riot of activity and the high leaping made a good finish. *Rush.*

Alburtus and Altus, comedy club jugglers, have been engaged by Weber & Rush for next season for one of their road shows.

COLONIAL.

What read like a premier bill for the season came down with an awful thud at the Colonial this week. It is an expensive list, but a great deal of the money has been wasted.

After the matinee Monday, shifts were made, and not until after the intermission Monday night did Mr. Williams commence to give a show. Will Evans, a foreign comedian (New Acts), opened the second half, followed by Gus Edwards' "School Boys and Girls," unequivocally the hit of the bill. There are some new faces in the act, never in better shape than at present, and Mr. Edwards himself takes part, playing an Italian character. Edwards displays his versatility in allowing his commercial instinct to intrude itself, having the choruses of most of the selections spread prominently about, and in "School-days" his latest composition sung by Daisy Leon, Mr. Edwards was so fearful that the audience would not see the written chorus on a blackboard that he gave the stand a little push now and then, when no one was looking, until it occupied the "star" position on the stage. Miss Leon made a pretty picture as the school teacher, and the other girls looked well, while Charles DeHaven and George Smith gave some excellent team dancing, singing "San Antonio" meanwhile. Herman Timberg, the youthful Hebrew comedian of the group, once gave promise of filling out in that capacity.

The "big name" on the program was Robert Hilliard, and Mr. Hilliard presented a playlet or some near relation of one called "The Man Who Won the Pool," "dramatized from Arthur Cosslet Smith's story." The piece is in two scenes, but without Mr. Hilliard's name, no audience would have waited for the finale, which is melodramatic. Mr. Hilliard strikes "the man who won the pool" for causing his wife's death. After seeing "the man" you blame Mr. Hilliard, not him. Probably Herbert Warren was cast for the part to bring Mr. Hilliard's work into sharper contrast. Judged by the vaudeville standard, the sketch is nil; and would more properly be in the "curtain raiser" class, as a time filler only.

The "Scottish Meisters" (New Acts) appeared early, followed by Gardner and Stoddard in their hodge-podge of comedy and music. Mr. and Mrs. Jimmy Barry presented their usual offering, without variation, although the "board-walk chair" was introduced in the act for the first time on Broadway, and Sydney Grant just told stories and sang songs, one, written by himself, having a new verse. Mr. Grant has acquired the "by special request" habit as a means of prefacing a frayed little jokelet. The billing read "new imitations," but if Mr. Grant had any fresh ones they remained in retirement.

The Pekin Zouaves, fourteen in number, gave a spirited finish to the bill. More action is delivered by this act than any similar one. The drilling is fast and accurate, the alignment almost perfect, and the double-quick time and formations especially catchy, closing with a more extended exhibition of wall scaling than heretofore shown. In attractive costumes, the boys made a scene that won large rounds of applause for a closing number. The Reiff Brothers opened the show.

Sime.

NEW YORK STARS.

Jacobs & Jermon are presenting their "Greater New York Stars" at the Murray Hill this week with Maryland Tyson featured. Miss Tyson is a good looking girl, wears nice dresses and wears them well because they are short, sings better than most soubrettes, and in whatever she does displays intelligence.

The Tyson family abounds in the opening, "A Romantic Marriage." Virginia is the other member. When Miss Virginia first appears it is difficult to hear her speak, but the young woman gains sufficient confidence shortly after to sing "Starlight" for a finale, and oh, what a relief from the terribly tiresome patriotic finales that have been flung at almost every burlesque audience by each show all season.

Everything in the "Stars" from the opening to the beginning of the burlesque is a "specialty." Even the first part is split up. There is a plot, but it is immediately buried after being produced. The numbers in comedy are pushed forward in sections. The piece is so far forgotten towards the end that the "mistaken identity" of a daughter and son is not explained.

There is some real humor delivered by Charles Ransom as the Irishman and Billy Busch as an undertaker. Mr. Ransom makes a rather fair Irishman. He does not appear in the olio, neither does Edna Ransom who assumes a character part. Florence Davenport rises from the ranks with a speaking role containing three words, and Dora De Vere as "Calamity Jane" holds the stage too long.

Maryland Tyson sings "Henny" with the girls behind her, and an attempt has been made to have a good singing organization, but it failed.

Lloyd Hoey renders a "Popular Millionaire" but is in such a rush to leave the stage that he loses an encore in his haste.

Six numbers make up the olio, one of the best all around that has been seen. Harry Wright opens it with songs and a recitation. He has some new jokes, not shallow enough for the Murray Hill, but his piece "The Pace That Kills" brought some applause.

Buch Brothers do some good comedy acrobatics from a bounding net. They work quickly, have striking tricks, and could improve the comedy until it becomes a valuable offering in or out of burlesque.

A trio of singers, the Messrs. Hume, Cain and Hoey, singing "straight" with no comedian, wear evening dress, and one won several recalls with "Won't You Come Over to Philly, Willie." A neater appearance might possibly be secured with natty business suits; also a better selection of songs excepting the "Willie" one.

Maryland Tyson has the "Pony" ballet to help her along in her single specialty. Miss Tyson uses a "kissing" song for the boxes. This "makes good," of course, but she does not handle it artistically.

An illustrated musical and singing act by the Busch De Vere Trio closes, wining the approval, and Ada Palmer and Eddie Mullen in the "copy" of Edmond Hayes' "Wise Guy" were the added attraction, doing fairly well with the imitation.

Sime.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers

Address all communications to

CHAS. K. HARRIS, 81 W. 31st St., N. Y.

(Meyer Cohen, Mgr.)

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Diamond and Smith, kings of the song illustrators, who are regularly featured over the Keith-Proctor circuit in their novelty illustrated song act, cannot say too much in praise of the song and slides of the "BEST THING IN LIFE." As their act is a distinct feature from any others they have made arrangements with the American Biograph Co. to have special postings made for the moving pictures for the choruses of "THE BEST THING IN LIFE." Mr. Diamond, who has a great deal of experience in the song illustrating line, claims that without a doubt this is the greatest descriptive song ever written, and it will remain in his repertoire for the next two years to come.

As we stated in our last issue, Mr. Franklyn Wallace, America's greatest tenor singer, will introduce Mr. Harris's new ballad, "JUST BECAUSE I LOVE YOU SO," at Keith's Union Square Theatre, March 18th. Go and hear this song, and after you hear it sung don't fail to get a copy. If you have the proper credentials from the managers, or your own letter, you will receive same. This song will sweep the country from Maine to Frisco, as it is the kind of a song singers love to sing, either in concert, minstrels or on the vaudeville stage.

BURLESQUE ROUTES.

For the week of March 18, when not otherwise noted. ("L. O." indicates the company is "Laying Off.")

Alcazar Beauties—Bijou, Philadelphia.
Americans—Lafayette, Buffalo.
Avenue Girls—Metropolitan Opera House, Duluth.
Bachelor Club—Court Square, Springfield, 18-20; Empire, Albany, 21-23.
Behman Show—Star, Brooklyn.
Blue Ribbon Girls—Waldman's, Newark.
Bohemians—London, New York.
Bon Tons—125th Street Music Hall.
Boston Belles—Corinthian, Rochester.
Bowery Burlesquers—Gayety, Detroit.
Brigadiers—Theatre Royal, Montreal.
Broadway Galety Girls—Gotham, New York.
Bryant's Extravaganza—Gayety, St. Louis.
Century Girls—Star, St. Louis.
Champagne Girls—Lyceum, Washington.
Cherry Blossoms—Imperial, Brooklyn.
City Sports—Greenwall, New Orleans.
Colonial Belles—Century, Kansas City.
Cracker-Jacks—Garden, Buffalo.
Dainty Duchess—Westminster, Providence.
Dreamlands—Park, Worcester.
Empire Show—Star, Milwaukee.
Fay Foster—Folly, Chicago.
Golden Crook—Gayety, Birmingham.
Grass Widows—Buckingham, Louisville.
High Rollers—Murray Hill, New York.
High School Girls—Bowery, New York.
Ideals—Terre Haute, 18-20; Indianapolis, 21-23.
Imperials—Avenue, Detroit.
Innocent Maids—Howard, Boston.
Irwin's Big Show—Standard, Cincinnati.
Jersey Lilies—L. O., 18-20; Gayety, Indianapolis, 21-23.
Jolly Girls—Lyceum, Troy, 18-20; Gayety, Albany, 21-23.
Kentucky Belles—Imperial, Providence.
Knickerbockers—Lyceum, Philadelphia.
London Belles—L. O., 18-20; Bijou, Reading, 21-23.
London Galety Girls—Academy, Pittsburg.
Majestics—Trocadero, Chicago.
Masqueraders—Euson's, Chicago.
Merry Burlesquers—Star, St. Paul.
Merry Maidens—Columbia, Boston.
Merry Makers—Star, Toronto.
Miss New York, Jr.—Gayety, Albany, 18-20; Lyceum, Troy, 21-23.
Morning Glories—Palace, Boston.
New York Stars—Casino, Philadelphia.
Nightingales—Jacob's, Paterson.
Night Owls—Gayety, Baltimore.
Parisian Belles—Dewey, New York.
Parisian Widows—Bijou, Reading, 18-20; L. O., 21-23; Waldman's, Newark, week 25.
Reeves' Beauty Show—Gayety, Kansas City.
Reilly & Woods—8th Avenue, New York.
Rentz-Santley—Empire, Toledo.
Rialto Rounders—Empire, Cleveland.
Rice & Barton—L. O.; Gayety, Kansas City, week 25.
Rose Hill Folly—Gayety, Pittsburg.
Runaway Girls—Gayety, Indianapolis, 18-20; L. O., 21-23; Empire, Cleveland, week 25.
Sam Devere's—Star, Scranton.
Star Show Girls—Monumental, Baltimore.
Thoroughbreds—L. O.; Century, Kansas City, week 25.
Tiger Lilies—Bon Ton, Jersey City.
Trans-Atlantic—Empire, Cleveland.
Tracaderos—Empire, Albany, 18-20; Empire, Holyoke, 21-23.
Twentieth Century Maids—Empire, Indianapolis, 18-20; Terre Haute, 21-23.
Vanity Fair—Gaiety, Brooklyn.
Washington Society Girls—Dewey, Minneapolis.
Watson's Burlesquers—People's, Cincinnati.
Wine, Woman and Song—Circle, New York City (indef.).
World Beaters—Lyceum, Boston.
Yankee Doodle Girls—Trocadero, Philadelphia.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—The Orpheum Road Show, after a tour of the Orpheum circuit, returned for a week's engagement. The company is the same with the exception of two acts, "Menetekel," and Claude and Fanny Usher, replaced by the Baggesens and Lester and Manning, for the remainder of the season. The bill has for its headline attraction George Ade's sketch, "Marse Covington," with E. I. Connelly, in a character study of an impoverished but ancestral proud Southerner. It is an interesting and unique conception. The Baggesens made their first appearance here in several years. The comedian, with his eccentricities in pantomime and breaking of dishes, brought furious laughter. There is not much to the juggling. The act made a hit. Lester and Manning, in "The Little Immigrant," have a well written vehicle and pleased immensely. Ed. F. Reynard did not appear owing to the serious illness of his wife. Carroll and Baker have a familiar line of talk. It needs refreshing. They are good dancers. Mlle. Esmeralda played several selections on the Xylophone, ending with the everlasting "American Patrol." She is accomplished. Si Stebbins, in a "rube" makeup, delivered a monologue that has little merit. His tricks with the cards will do for parlor entertainment. Gilmour and La Tour, and Charles De Camo are also on the bill.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—Ethel Levey moved over from the Majestic with her songs and dances. Four Lukens in aerial casting introduced a number of intrepid tricks. Cliff Gordon created more laughter with his political stories than any other act on the bill. "The Last Rehearsal" was well played by Lewis McCord and company, and Baader La Velle Trio pleased with their cycling. Six Hawaiian Serenaders are possessed of good voices and offer a neat and artistic singing and instrumental act. The setting is pretty. Mlle. Dziria is billed as a dancer. Her assistant, who does some clever dancing, is not mentioned. Joe Whitehead and the Misses Grierson have improved their really delightful singing and dancing specialty. The girls are graceful and Whitehead's dancing received several encores. Great Westin impersonates well-known celebrities, and the McGarvers (colored) succeeded with ordinary singing and dancing. Pero and Wilson, comedy jugglers, have the same act seen last season. The woman poses and attempts unfunny comedy. The juggling is good. Knox Brothers, comedy musical act, are also there, with music better than the comedy.

FOLLY (John A. Fennessy, mgr.).—There are a number of comedians who advocate and endeavor to maintain the standard of undefiled burlesque which is growing steadfastly and promises to become general next season, with the assistance of the managers, who are more or less sponsor for the reign of offensive features in shows, their defense being that the comedian or whoever is responsible for the comedy department is either incapable to handle clean material effectively or the public demands it. There have been a number of attractions at the Folly this season that did not depend on objectionable elements to "draw" the business and please the audience. As an example, the Empire Burlesquers this week. It is one of the cleanest, briskest and most diverting burlesque attractions that has been seen at this house so far this season. There is no irrelevancy in the construction and theme of the opening piece. There are more legitimate laughs in "The Land of Sunshine" than are usually found in ordinary farce comedies. The shaving scene is excruciatingly funny and the mechanical scenery with many trick devices proved quite an innovation in burlesque. The dialogue is bright and philosophically amusing. There appeared to be a reason or excuse for everything, so cleverly have the various situations and effects been arranged. The closing piece, "Casey's Athletic Club," is given over to fast and furious action with funny episodes in a burlesque prize fight. Roger Imhof wrote and staged the show and has the leading comedy part. His characterization of the Irishman is true to nature, pathos and humor blending admirably. It is wholesome and legitimate and an artistic study from real life. Suzanna Corinne played a soubrette and did very well. Lena La Courier, tall and of good appearance, has a splendid soprano voice, which she used to excellent advantage in several numbers. She scored with "My Irish Rosie" in the olio and received several encores. Ed. Johnson showed a "straight" type of an Irishman and Charles Crouch appeared as a gawky country lad. Hugh L. Conn was funny as a tramp. The staging of the show deserves commendation. The chorus is composed of many girls who are neither pretty nor have ordinary good "figures," but they are diligent and form resplendent ensembles and tableaux in the series of musical numbers which have been well selected. Some attractive garments are worn. Each change of costume shows contrasting designs and colors, which sparkle radiantly. Johnson and Buckley are in the olio and offer a budget of jokes and three songs. The descriptive ballad with pistol shots and some "real" acting thrilled the audience. The act made a decidedly good impression. Martin and Crouch are expert barrel jumpers, and the Four Musketeers have good voices and sing harmoniously. There is some consistency in the material construction of the act and it could be elaborated to serve much better. The feature is credited to Roger Imhof. Hugh L. Conn and Suzanne Corinne in Mr. Imhof's familiar sketch, "The Doings of Doctor Lauder." It scored an emphatic hit. The show in its entirety has been arranged for laughing purposes. It is different from any other seen here this season and should prosper wherever given.

NOTES.—Sydney Loyd and Louise Erwin will shortly present a new farcical sketch entitled "Two Scandals in One Flat."—Arthur Kherns has returned from the Coast and will finish the season in the Middle West.—Harry Harvey will be in stock at Euson's for the coming summer season. He opens at the Olympic next week.—The new Bijou, Lansing, Mich., will open March 25 under the management of D. J. Robson. The building cost $200,000 and is the largest and handsomest in that town. A number of representatives of the Western Vaudeville Association will attend the opening.—"The Three Urchins" is the name of a new singing act under the management of A. E. Myers. It will play the Western Vaudeville Association time.—Windsor McCay (Silas), the cartoonist, will remain in vaudeville next season. During the summer months he will assist in the production of "Nemo," scheduled to open at the Amsterdam Theatre early next season, under the management of Klaw & Erlanger.—The numerous five cent theatres in State street are now offering vaudeville with the moving pictures and seem to prosper.—Abe Leavitt will probably reorganize the Rentz-Santley company before the end of the present season.—Dorothy Drew opened at the Orpheum, Minneapolis, Monday. She will play the entire Orpheum circuit, and is announced to appear at the Majestic in May, sailing for Europe a month later.—Nick Long and Idalene Cotton have arranged for park dates through William Morris.—Valerie Bergere has cancelled all her time for next season and will go abroad either in July or August.—Judging from the number of contracts the Daniel's Scenic Studio, Chicago, has made with artists, there will be many acts with special scenery next season.—Bobbie Gaylor, after a long absence from the stage, has returned to vaudeville, opening at the Dominion, Winnipeg, Can. Mr. Gaylor was interested in the real estate business in Chicago and found it quite lucrative.—W. F. Keefe, representing a circuit of theatres in Michigan and Wisconsin, contemplates establishing a popular priced circuit of vaudeville theatres in the middle South for his backers, who authorized him to invade the territory if the prospects appear favorable. Mr. Keefe was in Richmond, Va., last week.—Ali, Hunter and Ali, Harvey and company and Ford West, of Miner's "Merry Burlesquers," have been booked over the circuit of parks for the coming summer by William Morris.—Joe Oppenheimer will have a stock burlesque company at the Folly when the regular season closes, and Manager I. M. Weingarden is actively making preparations for the regular summer stock at the Trocadero. Mr. Weingarden has already engaged Peter Curley and Nat Fields for the summer.—Manager Lederer, of the Star Theatre, says his patrons so bountifully supplied him with lemons during the engagement of the Cherry Sisters last week that he will serve lemonade in the theatre next summer.—Anna Eva Fay so far holds the record for consecutive engagements in Chicago. She is now in her third uninterrupted week at the Haymarket and, except for a week out of town, appeared continuously at the Majestic and Haymarket for two months.—The Orpheum Road Show played at the Schwartz Opera House, Waukegan, Ill., last Sunday night. Mr. and Mrs. Beroi-Kenoran left the organization at Minneapolis last week and opened at Keith's, Cleveland, Monday, with "Menetekel." Claude and Fanny Usher also closed with the show and started on the Western circuit for the balance of the season.—Murray Simons has signed with "Miss New York, Jr." for next season.—Business at Sid. J. Euson's Theatre last week was the largest in the history of the house. The "Bowery Burlesquers" was the attraction.—Johnson and Buckley will remain with the Empire Burlesquers next season.—Thomas J. Quigley, representing Francis, Day & Hunter, music publishers, will return to New York next Monday. Mr. Quigley came to Chicago two months ago and intended to stay only a short time, but found the prospects for "boosting" his firm's publications so encouraging that it was necessary for him to remain longer than any other Eastern representative on a similar mission. Mr. Quigley popularized "My Irish Rosie" in Chicago. He has made many friends and expects to return soon to the "Windy City" with other new songs.

THE HIT OF EVERY BILL

NEW YORK'S BEST SINGING TEAM,

Libbey & Trayer

KATHARINE TRAYER IS CREATING A FURORE WITH

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Cobb's Corner

SATURDAY, MARCH 16, 1907.

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By W. ALFRED WILSON.

VARIETY'S San Francisco Office, 1115 Van Ness Ave. (Room 112.)

ORPHEUM (Martin Beck, gen. mgr.).—Week 3: A bill of ordinary merit with Frank Byron and Louise Langdon in "The Dude Detective" standing out well as the best liked. Byron is a laugh winning comedian and Miss Langdon's attractive appearance in a fetching gown of red and black helped. The sketch itself fitted its billing as being absurdly funny. The Flood Trio performed some excellent acrobatic feats with a vim and took well. Quigg, Mackey and Nickerson submitted a musical act that showed nothing out of the ordinary in the way of novelty instruments and the audience failed to catch their comedy efforts. "The Dancing Daisies" proved the best liked of all the "girl acts" that Wayburn has sent us this season. Others have exceeded it in scenic effort and electrical display, but none have reached the individual merit of the girls. The singing of Louise Mink added to the offering. Dorothy Kenton and her banjo, Lee Harrison, The Three Mitchells and Claire Beasey's performing cats were held over.

NATIONAL (Sid Grauman, mgr.).—The Mattie Keene Company with "Her First Divorce" was underscored and thought strong enough to close the bill. Miss Keene and her support proved all that was expected, but the Ella Wheeler Wilcox comedy was more than disappointing. The humor results rather from the physical exertions of the players than witty dialogue or plot. William Window has a return date, offering a new character monologue, "The Bride Elect," which, while not up to the standard of the "Colored Nurse Girl," was warmly received and justly so. Frank Coombs, of Stone and Coombs, owing to the indisposition of the woman, offered a single specialty and proved acceptable. Kipp and Kippy, jugglers, with some good pantomimic comedy, showed up well. Alf Holdt was on the bill with some clever imitations. Excellent whistling solos and a clever line of talk added value to his turn. Roland Travers fitted well. His illusions kept the audience guessing, but a few speaking lines now and then would not be amiss and would fill a noticeable void. Sam and Ida Kelly have a farcical sketch that answered its purpose as a laugh getter.

WIGWAM (Sam Harris, mgr.).—The Five St. Leons were featured and gained the place despite their poor judgment in retaining clown makeup.

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Their acrobatic ability is so marked that more serious effort and less vain attempts at comedy would add to the act. Jerome, Fremont and Jerome, a contortion act with an excellent scenic setting finished out the date interrupted by an injury to one of the Jeromes, and Von who replaces him in the act proved to be a wise choice. Eddie Dolan, Irish comedian, came as a relief from the avalanche of low comedy efforts now playing the circuit. Armstrong and Holly played a return date with their farce "The Expressman," and were as heartily received as on their first appearance. Mills and Beeche with their burlesque on the legitimate; Fred Lancaster, baritone; George Armstrong, society entertainer, and the Williams and Rose offering, "The Christmas Turkey," complete the bill.

LYCEUM (W. H. Weber, mgr.).—"The Troopers," a travesty founded on the old-time farce "The Stage Manager's Troubles," was the offering of the burlesque company and took exceedingly well considering its lack of plot and purpose. The fault, if any, was that it was too brief. Herb Bell utilizes his usual German role to carry the comedy, while Benard tackled the straight part in a manner that opened the eyes of those that know him only as an Irish comedian. The chorus still remains a feature and the numbers well chosen.

NOTES.—Harry C. Prentice and company, formerly known as the Prentice Trio, will shortly produce a farce by Chas. Horwitz entitled "Our Husband."—The organization of the Lang Burlesque company is completed and rehearsals are now going on with a view to opening at the Bell Theatre, Oakland, shortly. Al. Bruce will be the principal comedian, and the shows will be on the Weber & Fields order. James Ryder, who some years ago was widely known as one of the World's Trio (Queen, Stowe and Ryder), has been stricken with paralysis at his home in this city, and a benefit is being arranged for him to take place at the Davis, March 21.—George Armstrong has given up his Three L time to play the Empire (Burns and Weston) houses.—At the finish of their present bookings Ruth Beecher (Mrs. Mills) of the team of Mills and Beecher, and Mrs. Kelly of Sam and Ida Kelly, will retire and the two men will join hands under the team name of Kelly and Mills.—The Harry Montagne Company closed at the Mission Theatre 9, and it is said that the parting did not bring sighs from either producer or manager. The customary two weeks' notice was given, the management paying for one week of unfilled time. Fried, the house manager, claimed the Montague productions were not suited to his family gatherings, some of the ladies in particular giving special offense. The Watson Company also closed their engagement at this house, but under different circumstances and with promises of a return date.—Dick, Mack and Harry Valois, the principal comedians of the Montagne Company, have entered a partnership to play dates opening at the Chutes in the near future.—The Rothwell Brown Company will replace The Montagnes and Oro. Burns and Oro and the Watson Company at the Mission.

BOSTON

ERNEST L. WAITT.

VARIETY'S Office, 278a Tremont Street.

The vaudeville situation here has been somewhat relieved by the definite announcement of A. L. Wilbur, owner of the Globe theatre, that he will not allow Klaw & Erlanger to lease the house for vaudeville next winter. This leaves the field so far as they are concerned confined to the Tremont theatre. With the Tremont, Keith's and the Orpheum in pretty close proximity to each other, there ought to be something doing along the Rialto here next fall.

The change in management at the Orpheum has resulted in a weakening of the bill there. Vesta Victoria, originally booked for this house, is coming to Keith's, and from indications it is probable that very few big star acts will be shown at the Orpheum from now on—the older house securing the cream. The new manager of the Orpheum, Mr. Duffy, and his assistant, Mr. Kellar, have made a great many friends since their arrival.

There is a chance that John Craig and Mary Young, now managing the Bijou here in stock plays, may go into vaudeville next season if they cannot find a suitable theatre here.

KEITH'S (B. F. Keith, mgr.).—R. A. Roberts is the only hold-over, his quick change act called "Dick Turpin" going much better this week than last. Mr. and Mrs. Gene Hughes in "Suppressing the Press" follow him in public interest, with Theresa Renz and her two white horses. Mrs Hughes' work is an eye-opener in point of strenuosity, but is remarkably clever. Edith Helena takes well with the audiences. Her voice is of a wonderful range. The Swor Brothers, in blackface, get off some pretty "raw" lines for a Keith house (in Boston). Clifton Crawford has a new line of talk that is novel and clean, and the Six Mowatts do the best club juggling act seen here for many moons. Waldorf and Mendez, comical acrobats; Charles Connor and Ruby Raymond, dancers; Charles Serra, who does an athletic act on a white column; John Bowker in his illustrated travalogue; Belle Earl, singist; and King and Stange in "A Horse on You" complete the bill. Business, since the plan of having reserved seats went into force, seems to have increased. Every night is an "S. R. O." night now.

ORPHEUM (A. J. Duffy, mgr.).—May Boley and the "Polly Girls" head the program. The act goes well. Mr. and Mrs. Howard Truesdell and company are giving "Two Men and a Bottle," a clever, finely acted sketch that is marred by but one thing, and that is the fact that each player talks to and at the audience instead of forgetting that it is there. Almasio, the juggler, has some new stunts; Werden and Gladdish in a new act of ballads with semi-oil paintings and O'Brien and Buckley in a talkfest, all make good. The Crane Brothers do a new act called "The Mud Town Lock-Up" that is a winner. A fine example of how a man can spoil an entire act with an audience is furnished by Lowell and Lowell. The one who makes up as the Irishman comes on imitating a man with an offensive jag, and it turns the house dead against the couple who really do the best acrobatic act ever seen in Boston. Billy Van tells some new things in a new way, but he really ought, in justice to himself, to secure a new closing medley. The Three Laurels, acrobats from Europe, close the bill.

COLUMBIA (H. C. Farren, mgr.).—Tom Miner's "Dreamland" are budding here this week, and are putting up the very best show of the season, not forgetting the "Wine, Woman and Song" company. It is swift, clean and full of fun.

LYCEUM (Ripley & Bachelor, mgrs.).—Hastings and Arnold's "Bachelor Club" Burlesquers with "Just Before the Battle Smother" and "What Joy in Joyland." The show is improved since it played Boston earlier in the season, but there ought to be some more weeding out. The olio makes a feature of Whistling Gertrude, who imitates everything from a pig to a piccolo, and does it well. Wright, Brennen, Waltjen and Ruth Mildred hurt a good singing act because Miss Mildred sings too loud. Viola Sheldon had a cold, which seriously affects her act with Harry Hastings, but still they make good. The Lavelle Sisters and the Armstrongs complete the bill.

HOWARD (Jay Hunt, mgr.). Charley Burkhart and "Miss New York, Jr." are stopping here this week. Burkhardt in "The Adventures of Mr. Lashinsky" has the crowd going daffy with enthusiasm. It is the best sketch he ever had. May Yuir and Eleanor Revere make a good team. Miss Yuir has the knack of dressing most attractively, and she has a personality that helps a lot.

PALACE (Charles H. Waldron, mgr.).—"High Rollers," in addition to the Palace own vaudeville. The continuous plan works well here also and patronage has increased. "Oh, What a Night" and "School Days" are the burlettas of the show, and the olio includes Collins and La Belle in a good dancing act; Maddern and Joss in a comedy Irish turn that just escapes the fate of the Russell Brothers; Kelly and Bartlett, knockabout acrobats, and Boyce and Black, singers. The Palace show presents two favorites from the Old Howard burlesque bunch, Mazie Yale and Marie Rogers, who do a fine singing and dancing sketch. We didn't know it was in them before. Burke and Finn in a funny athletic stunt catch on quickly; the Harlem Brothers, English comedians and acrobats; Tilly Santoy, music hall singer; Martin and Ridgeway, sketchists, and Chick, the comedy cyclist.

CINCINNATI.

STANDARD (Chas. B. Arnold, mgr.).—"The Golden Crook." "Mixed and Mixed," a musical comedietta with the old threadbare plot of mistaken lunatic, serves to introduce Bill Kelly, Henry Stuart, Edward Morton, Chas. Yalto, Louis Heslin, Sam Edwards, Jack Dunham, Minnie Desmond, Kate and Ida Caln and Nora Yalto. The comedy is in the hands of Kelly, Stuart and Morton. Kelly makes a first class Irishman and Stuart does nicely as the German. The chorus consists of twenty good-looking girls led by Gene Burns and Belle Benson, who are the life of the show. The closing burlesque "At Asbury Park" is superbly staged and mounted, the costumes being very handsome.

COLUMBIA (H. M. Ziegler, mgr.). Vaudeville "De Luxe" is the way this week's bill should be classed. Les Kinors-Moullins, acrobats, open the bill in a clever turn; the Royal Musical Five, four young men and a girl, an ambitious musical turn that will be heard from. Countess Olga Rossi and Mons. Paulo. Paulo is a good singer and comedian, but the Countess's chief points are her high notes and low cut gowns. The Sisters and Brothers Ford, dancers, is the head line feature, the dancing being as clever as has been seen. Youill and Boyd, "A Little Co-Ed," too long. The song and dance just at the close saves the act. Matthews and Ashley, "A Smash-up in Chinatown," kept the house in one continual laugh. James J. Morton, monologue artist, is as funny as ever. Bessie Wynne has a dainty singing act. Her songs were well liked, and she was compelled to respond to encores at each performance. Volta, an electrical wonder, gives an interesting exhibition.—PEOPLE'S (James E. Fennessey, mgr.). The Rialto Rounders in two burlesques, "A Day at Niagara Falls" and "A Day at the Races." The chief fun-maker is Sam Howe, who makes good in a Hebrew character. Carney and Wagner did a pleasing song and dance turn. Martin and Meek, sister team, sang very nicely. The Bison City Quartette sang themselves into the good graces of the audiences.

HARRY HESS.

Another One

Of those Bohamian Spaghetti Tournamenta was held at SILVER'S CAFE Sunday night, in which Lena La Couvier was chief participant. Among those who enjoyed the spread were Cliff Gordon, Mr. and Mrs. Harry Newman, Thos. J. Quigley, of "Irish Rosie" fame; Seymour Furth, who made "The Slide Trombone" famous; Lew Hawkins, Bob Adams, Sydney Loyd and Louise Erwin, Abe Jacobs and members of the Empire show. Always something doing at Silver's place. You know where it is. S. E. corner Clark and Randolph streets, Chicago. Look for the name.

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By the way, Gus Edwards' "School Boys and Girls" are the hit of the bill this week at the Colonial.

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ALBANY, N. Y.

PROCTOR'S (H. B. Graham, mgr. Monday rehearsal 10).—Kreisel's dogs and cats, very good; Mabelle Adams, "waif violinist," played artistically; Trovollo, ventriloquist, pleased; The Baileys, fair; The Carleton Macy-Maud Hall company in "the "Magpie and the Jay" easily best on bill; Otto Brothers, German comedy conversationalists, fair; The O'Kabe Family of Japs, very clever gymnastic exhibition.——GAIETY (H. B. Nichols, mgr.).—"Brigadiers," clever show; "The Girl in Pink," added attraction.——EMPIRE (Thos. R. Henry, mgr.).—Local theatregoers proclaim "Gay Morning Glories" the best show that has struck here.——NOTE.—Manager Nichols of the Gaiety is confined at his home with illness.

MARTEL.

ALLENTOWN, PA.

ORPHEUM (Sam Myers, res. mgr.; Wilmer & Vincent, owners. Monday rehearsal 10).—Six Musical Cuttys, musical family, headliner, scored heavily; Bertha Allison, soprano, good; Scott and Whailey, singers and dancers, pleased; Gus Williams, monologist, very entertaining; The Three Coates, "Wanted, an Errand Boy," very good; Dubois and his educated baboon, very clever; Casting Dunbars, acrobats, great.

R. S. S.

AUBURN, N. Y.

BURTIS AUDITORIUM ANNEX (E. S. Newton, mgr. Monday rehearsal 10:30).—Hubbard and Hubbard, comedy sketch, seemed to please; Master Freddie Parmile, boy soprano, very good; Burt Parker, female impersonator, fair.——THE THEATORIUM (Joe O'Brien, mgr.).—Semi-weekly change of moving pictures and illustrated songs played to good business.——NOVELTY (E. J. Murphy, mgr.).—Semi-weekly change of moving pictures. Good business.

BILLY JOYCE.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr.).—The Musical Johnsons, xylophones, liberally encored; Carson and Willard, comedians, well received; Estelle Wordette and company, sketch, only fair; Elfie Fay, comedienne, excellent; Louise Raffins, with her performing monkeys, interesting; Elmer Tenley, monologue, only fair; The Famous Jackson Family, cyclists, excellent.——NEW MONUMENTAL (Sam. M. Dawson, mgr.).—Yankee Doodle Girls, with Franklyn Batie, are giving a good show.——GAYETY (Wm. L. Ballauf, mgr.).—Rose Hill Folly company, with "Dollar Trompe," the drawing act and a chorus above the average.——TRAYMORE CASINO (F. Keidel, mgr.).—Butler and Lamar, sketch, fair; Ella Caln, songs, fair; Lindley and Bell, songs and dance, good; Phillips and Gordon, songs and dance, good.——ZOO RINK (Col. P. J. Mundy, prop. Louis J. Beck, gen. mgr.). The Shetland Ponies are doing a wonderful act, and the rink is doing a great business.——NOTES.—New Monumental will have an athletic exhibition Thursday nights.—Col. P. J. Mundy will give a benefit on Thursday to Mr. Louis J. Beck.

SYLVANUS.

BAY CITY, MICH.

BIJOU (J. D. Pilmore, mgr.). Brown and Wilmont, singers and dancers, dancing very good; Robert Taub, illustrated song; The Garnellas, comedy sketch, fair; Robbie Ranklin, musical comedian, well received; La Auto Girl, the mechanical marvel, is the drawing card of the week and has the people guessing.

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BINGHAMTON, N. Y.

ARMORY (H. A. Bailey, mgr. Monday rehearsal 10).—Good bill headed by The Keatons, very good; The Four Singing Colleens, excellent; The Five Bonesettes, the whirlwind acrobats, very clever. Special feature, James and Sadie Leonard and Anderson, good applause; Blanche Sloan, trapeze performer, good; Golden and Hughes, blackface comedians, good. Raymond and Caverly, German comedians, good material. JOGGARST.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Orth and Fern, clever; Linton and Lawrence, good; Quinlin and Mack, laugh producers. Wilfred Clarke and company in "What Will Happen Next," fine. Katie Barry, excellent. Harry Tate's "Fishing." The Italian Trio, good singers. Max Wesseley's Troupe of Jugglers, fair but nervous.——LAFAYETTE (Chas. M. Baggs, mgr.).—Harry Lewis extra attraction, with "Imperials." Business big and company good. Next; "Americans."——GARDEN (Charles E. White, mgr.).—In tone and quality the "Boston Belles" were up to the limit and business excellent. Clarence Wilbur and Frankie Bailey were features. Good looking chorus and olio of merit. Next: "Cracker Jacks."——WASHINGTON (Lewis F. Linn, mgr.).—Zeno, aerialist, and Harry Reed, illustrated songs, good. Business fair.——HIPPODROME (C. Elwyn Edwards, mgr.).—Mason, Romain and Margie Edwards in songs and music, fine. Business extra good.——BIJOU DREAM (W. K. Killmire, mgr.).—"Haunted Hotel" took well. Business fine; tri-weekly change. DICKSON.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11).—Ned Wayburn's "The Futurity Winner" headline feature. Others are Woodward's Seals, good; Frank Bush, monologist; Wilson Bros., German comedians, good; Delphino and Delmora, musical act.——LYRIC (Ed. Anthony, mgr. Monday rehearsal 11).—Herbert, "The Frogman," heads the bill and does a very good pantomimic act; The Tourist Trio, pleased; Mack and Elliot, "The New Minister," good; The Semons, singing and dancing turn, went well; Trailer and Mohler, comedians, fair; Philbrooks and Reynolds, sketch, "Miss Steno, Stenographer," fairly well received.——STAR (Drew & Campbell, mgrs. Monday rehearsal 11).—The London Gaiety Girls, with Pat White chief comedian.——EMPIRE (Geo. Chenet, mgr. Monday rehearsal 11).—Bob Manchester's Crackerjacks with Bob Van Osten.
WALTER D. HOLCOMB.

DALLAS, TEXAS.

MAJESTIC (B. S. Muckenfuss, mgr. Monday rehearsal 10).—The bill, headed by Mr. and Mrs. Perkins Fisher, who scored heavily; Bennington Brothers, excellent acrobats; Grace Courtland, well received. Camille Personi has one of the neatest and best single girl acts ever seen here. Others were Crimmins and Gore and Howell and Scott.——LYRIC (W. H. Rice, mgr.).—Lambs' Manikins were headliners on a very satisfactory bill; Reno and Azora scored; Laura Jones, whistler, good; Edwin Edwardes sang the illustrated songs in a pleasing manner. E. A. A.

DANVILLE, ILL.

LYRIC (Jack Hoeffler, mgr. Monday rehearsals 10).—Wells Brothers, comedy musical act, excellent; Espe Brothers, unicyclists, good; Parrish, ventriloquist, big; Rohisch and Childers, good.

DAVENPORT, IOWA.

FAMILY (J. A. Munroe, mgr. Monday rehearsal 10:30).—Week 4.—Eddie Badger, musical, good; Ben T. Cox, illustrated songs, good; Earl Kern, monologist, good; J. H. O'Neill and company, farce comedy, good. The Four Lincolns, musical comedy, very good. Ethel Dell, character changes, good. Espe Brothers, unicycle and equilibrists, good. Bessie Taylor, "Coon Shouter," hit. Stith and Stith, novelty plate spinners, good. Fields and Hanson, comedy musical, hit.——ORPHEUM (Oscar Raphael, mgr. Monday rehearsal 11).—Virginia Rankin, vocalist, good. William Gross, comedian, good. Kohler and Marlon, "Dutch" comedy, good. Annie Mack, singing and dancing, good. Schmidt and Ryan, comedy sketch, good.——NOTES.—Robt. J. Conwell, of Halley and Conwell, was a visitor here yesterday.
LEE B. GRABBE.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr. Sunday rehearsal 11).—Washington Society Girls are pleasing the patrons this week with two fairly good burlesques. Natt Carr as Julius Levy, a big hit. In the olio, Abbie Carlton's Studies in Art are the best ever seen here. Mardo Trio, acrobats, big hit.——BIJOU THEATRE (Joe Maitland, mgr. Monday rehearsal 2).—Knaben Kapelle Hungarian Band, big hit. Harry La Rose and company in "The Sailor and the Horse," very laughable. Dick and Alice McAvoy, in "The Pride of Newspaper Row," pleased. John and May Burke met with favor. Isadore Silver in pictured melodies, pleased.——NOTES.—Manager Nash, of the Nash Circuit of Theatres, is in the city looking over his interests here. Reports big business in all their houses. HARRY.

ELKHART, IND.

CRYSTAL (Geo. Lowrie, res. mgr. Rehearsals Monday 11.—Al Frey, Reese and Al Frey, feature, go big. Mitchell and Browning, hit. Fitch B. Cooper, musical, good. Gerdie Gardner, above par. C. A. B.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—Estelle Theband, Jack Story, Louis Hunvey, Paul Decker and chorus in "Love Will Find a Way," good operetta; Mrs. Jules Levy and family, enjoyable musical act; Tops and Topsy, excellent comedy dog act; Whitley and Bell, German comedy; Harry Green, illustrated songs.——RIALTO (F. W. McConnell, mgr.).—Speback, Ardelle and Leslie, Jessie Haynes, Margaret La Vann, May Milburn and Lottie Fayette, strong bill. J. M. BEERS.

FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr.).—W. H. Murphy, Blanche Nichols and company, in "From Zaza to Uncle Tom," hit; Edward Clark and the Winning Widows, very good; "Naiada," "Nymph of the Sea and Queen of the Air," good; Lee Tong Foo, Chinese baritone, fine; Kremka Brothers, European comedy acrobats, great; Paul Barnes, monologue, very good; The Young America Comedy Five led by Miss Mattie Booran, clever.——PLEASANT ST. (D. J. Casey, mgr.).—George Snow, musician, good; Jack and Gilda Cannon, song and dance, great; George Foster, blackface, good; Steele Mussette, songs and dances, clever.——BOSTON (H. R. Benn, mgr.).—Howard Burlesquers and Vaudeville Company. Kannerer and Foley, blackface song and dance, very good; Steele, song parodies, good; Lawrence Sylvester, ring act, clever; Ned Mathews, old-time darkey, good; Dollie Clifford, illustrated songs, fine. Business very good. E. F. RAFFERTY.

FRANKFORT, IND.

CRYSTAL (Chas. Welch, mgr.).—Spedden and Herson, comedy sketch, very good; Bennet and Sterling, singing and dancing, excellent; The Great Richards, feature, hit.——NOTE.—The White Palace Theatre opened 9 with illustrated songs and moving pictures. Cann and Stout, proprietors; Mrs. F. A. Stout, treasurer; Edna Laymon, pianist and singer, and F. A. Stout, electrician. The theatre is brand new. Seating capacity is 250. J. A. PETTY.

FRANKFORD, PA.

EMPIRE (J. L. McKay, mgr. Monday rehearsal 10).—Walter Frey, "The Musical German," pretty stage setting but act short. Ingram and Cronin, dancing, good. Anna M. Goldie, singing, fair. The Brobst Trio, sketch, hit. Bert Marshall, monologist, one of the best seen here. Master Elmer Truitt, illustrated songs, fourth week. Monte Myro Troupe, pantomimists, tricks ancient. Act needs more ginger. ARGUS.

GALESBURG, ILL.

GAIETY (J. H. Holmes, mgr.).—Harry MeMarlo, contortionist, good; Morgan and McGarry, singing and dancing went big; Geo. Mundweiler, illustrated songs; The Musical Forrests, very good; Jeanne Brooks, big hit; "Pals," feature act, excellent.——BIJOU (F. E. Payden, mgr.).—Half week 7: Romalo and Williams, fair; Marquis and Lynn, violinists, good; Wiley Ferris, illustrated songs; Ben Davis, singing and dancing, very good; Adonis and Clariveau, well received. Half week 11: The Midgleys, fair; Frank Voerg, musical, very good; The Savoys, very good; Bovince and Craig, singing and dancing went big. F. E. RUSH.

GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondy, res. mgr. Monday rehearsal 10).—The Baker Troupe, bicyclists, first class; Sig. M. Montegriffo and company in "The Singing Masters," good; Greve and Greene, musical, fine; Robinson, Parquette and Woods, colored, good.——NOTE.—Through a difference between John Keith, the house pianist, and the management Monday, Mr. Keith relinquished his position and his place was filled by Mgr De Bondy, who has proven himself the most competent all around manager the Family has had. MOWERS.

HARTFORD, CONN.

POLI'S (Louis E. Kilby, mgr. Rehearsal 10:30). "Christmas on Blackwell's Island," with Sidney Dean and company, is an odd and amusing sketch; Tom Edwards, ventriloquist, proved himself a clever comedian; Chas. F. Seman, the narrow feller, very funny; "A Texas Wooing" portrays life in the Southwest, having in the cast a full-blood Indian; Reidy and Currier sing ballads in a finished manner; McCrea and Poole do some remarkable rifle shooting; Bo-Peep and her Shee is a clever turn.——NOTE.—Mr. Reidy, of the team of Reidy and Currier, was taken suddenly ill Tuesday, and Tinnell and Boutelle, a singing act, was substituted and did excellent work.
WILLIAM H. RHODES.

HAZLETON, PA.

FAMILY (Harry Knoblauch and Harry Herseker, props.).—Bill is headed by Zanto handcuff king, strong attraction. Mr. and Mrs. Heaves, a complete marionette theatre, good. Nick Conway, late of Andrew Mack company, sketch, good. He Velda and Zelda, equilibrists, good. William Schalles, illustrated songs, very good. RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—Geo. W. Monroe has the place of honor. Eddie Girard and Jessie Gardner and the Quaker City Quartette were the real hits. Other were Samois Troupe, Arabian acrobats, very good; Bowers, Walters and Crooker, eccentrics, good; Vernon, ventriloquist, excellent; Roberti's Animal Circus, very pleasing; Gaston and Green, fair singing act. JOHN KAY.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 2).—Lillian Waltone, singer, took well. Chas. B. Carter, Gusie Taylor and company in "At Camp Rest," hit; Smith and Arado, eccentric comedy sketch, scored; Miller and Edwards

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BY THOMAS NUNAN.

Seldom does the act of the vaudeville performer come up to the promise of the press agent's adjectives, but Frank Byron, the "dude detective," at the Orpheum, certainly is entitled to distinction as the most absurdly funny man in the business.

Byron, as he appears on the stage, is anything but a dude—anything but a dude or a detective. He might as well have called himself a fugitive tramp, or a bank president, or a baseball player, or a Chinese missionary. But it was necessary for him to be denominated in some way or another, and the idea of the dude detective was as funny and absurd as anything else.

As a freak comedian, the absurdly funny fellow manages to keep the Orpheum audiences in excessive hilarity during every minute of his act. He is assisted by a good-looking young woman, Louise Langdon, who assumes the role of an actress just returned from the theatre to her home apartment, and who gives Byron the opportunity for his unique acting and irresistibly absurd specialties.—San Francisco Examiner, March 4.

singing and character changes, high class; Brothers Arisato, head and hand equilibrists, good; Kates Brothers, European comedy acrobats, fair. BLANCHE M. STEVENS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Well balanced bill. Four Harveys, headliners. Van Alstyne and Henry, hit; Marzelo and Millay, pleased; Jimmy Lucas, clever entertainer; Edgar Atchinson Ely, greatly applauded; Hendrix and Prescott, good singing and dancing act; Three Troubadours, entertain.——Century (Jos. R. Donegan, mgr.).—"New Century Girls." Next, "Colonial Belles."——MAJESTIC (Clint Wilson, mgr.).—Bryant's Extravaganza company breaking all records for the house. FAIRPLAY.

KEOKUK, IA.

LA SALLE (Reeves and Dodge, props.).—Travelle and Landers, very good. Bob and Daisy Cunningham, hit. Edwin George, juggler, very good. Edwin Warren, blackface, fair. E. C. Ward, illustrated songs. R. R. R.

LONDON, CAN.

BENNETT'S (J. H. Aloz, res. mgr.).—Brindamour, handcuff king, exceedingly clever; Four Emperors of Music, went big; The Great Lind, immense; Harry Burgoyne, well liked; George Austin, wire, fair; Hart and Donette, found favor; Murphy and Willard, "The Phrenologist," well received. M. G. HUESTON.

LOUISVILLE, KY.

HOPKINS' (Wm. Reichmann, res. mgr.).—Simon, Gardner and company in "The New Coachman," good comedy and clever sketch; Webb Family, European acrobats, above the average; Alfred Kelsey and company present "Sister Mary from Tipperary," clever; Lon and Minnie Thomson, musical skit, good; Count De Butts and Brother, comedy bike act, clever; Fox and Foxie, circus, good; Edward Gray, "The Tall Tale Teller," fair. ——BUCKINGHAM (Whalen Bros., mgrs.).—Watson's Burlesquers all the week. This is a good show and clever ollo.

CHARLES SYLVESTER.

MARION, IND.

CRYSTAL (J. H. Ammons, prop. Rehearsal 10).—Week 3: Fitch B. Cooper, novel musical turn, highly received. Mitchell and Browning, sketch, pleasing; Alfrey, Reese and Alfrey, the "Three Planets," good comedy and amusing. Ruth Smith, good.——GRAND (H. G. Sommers, lessee. Rehearsal 10).—De Marlo, "The Human Spider," marvelous contortionist, accorded a great reception. Leeds and Lemar, well liked. Harry Webb, blackface, hit. The Great Westin, impersonator, elegant costuming and historically correct portrayal of great men past and present, very well received. Owing to the illness of Blanch Innis, illustrated singer, her place was filled by Roberta Innis, her sister. Miss Roberta's voice, while sweet and pure in tone, is not adapted for illustrated songs, being entirely too weak to fill the house.

L. O. WETZEL.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—"That Quartet" (Sylvester, Jones, Pringle and Morrell), very good; Edwin Keough, "A Bit of Blarney," good; Jane Courthrope, "A Fisherman's Luck," big hit; Axtelle and Heine, good; Walter Daniels gave some very clever impersonations; Bandy and Wilson, wooden shoe dancers, good.——BOSTON (J. H. Tibbets, mgr.).—Gaiety Girls in "Mixed Pickles" as special attraction; Ned Holmes, the wrestler; Boulden and Quinn, musical act; Bella Hill, songs; and The Halls in comedy.——WALKER'S (L. B. Walker, mgr.).—Edith Roberts' All Star Vaudeville company.

JOHN J. DAWSON.

MARSHALLTOWN, IOWA.

NEW BIJOU (Y. Nelson Downs, mgr. Sunday rehearsal 3).—Week 3: Marvelous Figara, juggler, best act in long while. Stemm and Legrange, musical comedy scream, excellent musicians. Yordinier, "The Comical Dutchman," good. Mamie Smith, good as always.

KARL J. INGLEDUE.

MILFORD, MASS.

EMPIRE (S. B. Stifter, mgr.).—Dollie Sharpe, illustrated songs, hit. Shaw and Shaw, comedy sketch, fair. McGreevey Brothers, singers, dancers and gun drillers, hit. Sam Cole, blackface monologue, good. CHAS E. LACKEY.

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr. Monday rehearsal 10).—The Military Octette and Mabel Kleth made an unusually pleasing headliner; Gardiner and Vincent in "Winning a Queen," scored; Connelly Sisters, well liked; Eldora, juggler, good; Lizzie Wilson, pleased; Charles and Fanny Van, good; Ching Ling Soo, magic, only fair.——LYNN THEATRE (Frank G. Harrison, mgr.).—A novel entertainment in Oscar Lowande's indoor circus. It is an old time one ring circus transplanted to the theatre. Among the performers are: Oscar Lowande, Joe Le Fleur, The Deveens, Light Cornelius, Billy Kincaid, Pearl Fourpaugh, Alexander Lowande, William La Rue and John Lancaster. DAVE CHASE.

MOBILE, ALA.

LYRIC (G. Newkirk, mgr.).—Week 4: Jessie Couthoni, in "11:40 P. M.," made a hit. Mr. and Mrs. Harry Jackson, in "His Day Off," simply immense and kept the audience in a continual roar. Carlton and Terre are funny in their "sidewalk" act. They are comedians who can sing. The "Cox Family Quartet," one of the best novelties of the season. Mell Sherman, piano player, caught on in excellent style. Burgess, Daniels and Burgess, acrobats, good.

NAN.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Demonio and Belle, good. Frank Gray, pictured melodies, good. Manley and Sterling, comedy sketch, captured the house. Lizzie Weller, "The Child Wizard," good. Freeze Bros., jugglers and dancers, fine.

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PROVIDENCE, R. I.

IMPERIAL (Leon Curtain, mgr.).—Sam Rice and the Merry Maidens hold the boards this week, presenting a show that is not away from the ordinary.——NOTE.—While en route from New York to Providence the Merry Maidens and World Beater company left the train at New Haven, being informed that it was a nine minute stop. The train left in two minutes, leaving 21 of the performers waiting at the station.
S. M. SAMUELS.

ROCK ISLAND, ILL.

CRYSTAL (F. H. Cox, mgr. Monday rehearsal 11).—The Be-Anos, comedy contortionists, good; Lewis and Chapin, comedy sketch, good. The Great Bunkerr, sensational spectacular dances, best act of the season at this house. Mrs. M. R. Casey, illustrated songs, good. The Three Kellys, singers and dancers, hit.—ELITE (Chas. Berkel, mgr. Monday rehearsal 11).—The Wheelocks, bicycle, good. The Flynns, singing and dancing, good. Martinez and Martinez, musical, good. Nelson-Berry Troupe, acrobats, good. Buckeye Trio, very good. Auer and De Auzo, rag pictures, very good. Joseph Lehman and company in "A Fool's Wisdom," excellent. Lloyd Spencer, monologue, big hit. Miss Cline, illustrated songs, good.
LEE B. GRABBE.

SAGINAW, MICH.

JEFFERS' THEATRE (Thomas E. Newton, lessee, Chester S. Sargent, mgr. Sunday rehearsal 11). —"The Absent-Minded Beggar," played by J. C. Nugent and Jessie Charron, was charmingly done; Josephine Gassman with her pickaninnies pleased; Jesse Moran, singer, was the favorite. Her agreeable manner and pretty appearance pleased. Larkin and Burns, Harry and May Howard. Lindstrom and Anderson, all pleased.
MARGARET C. GOODMAN.

QUINCY, ILL.

BIJOU (Patrick & McConnell, mgrs.).—Leeds and Lamar, comedy sketch, good; Appleby, banjoist, very good; The Yerxas, equilibrists, clever work; Marie Laurens, singing and mimic, excellent; Rentfrow and Jansen in "The Second Mr. Fiddle," very good.
BUSTER.

SAN ANTONIO.

MAJESTIC (T. W. Mullaly, mgr.).—Fernande May Duo, good; Joseph J. and Myra Dowling, fine; Williams, one of the best; Delmore and Darrell, beautiful dressed act, big hit; Charles Sharp, one continued laugh; Meehan's troupe of dogs, among the best ever seen here.
CAL. COHEN.

SAVANNAH, GA.

While the theatre-goers up North have been trudging through snow several inches deep it is like early summer here and enjoyable theatre weather. There is only one real theatre in this town and it plays anything from tragedy to comic opera and return. Marie Cahill and Lew Dockstader last week—I saw both performances. The minstrels had their usual parade in the morning followed by hundreds of the real blackface ar

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Admission to everything, including numbered seats, 25c. and 50c. (26th and 27th Street entrances only). Reserved seats 75c., $1.00 and $1.50, according to location (Madison Avenue entrance only). Private Boxes, six seats, $2.00 and $2.50. Box office open daily from 9 A. M. to 9 P. M. No seats can be reserved by telephone, but mail orders accompanied by currency will receive prompt attention.

tists, the drummer being the star attraction. The show played matinee and night to good business and Dockstader said the same kind of business had been met with all along the route. Dockstader got in here late, missing the train. There was much comment over this, for trains are so far behind time usually that one can start the day after and catch them. Laveen and Cross were forced to spend a couple of days here this week owing to missing connections with one of the steamers bound for New York. They have been playing the Inter-State Circuit for about twelve weeks. There is a concert hall here, the "Alhambra," which runs melodramas and "turkey" burlesques that would make Sam Dessauer forget he ever was in the business. I have not attended one of these shows, but have been training every day with the Philadelphia Baseball Club and expect to be in shape to stand the ordeal before I start for home and will have something to say about it. GEO. M. YOUNG.

SHAMOKIN, PA.

FAMILY (W. D. Neilds, mgr. Monday rehearsal 10).—Tasmanians, acrobatic, very good; Iva Donette, "washerwoman," good; Gavin, Platt and "Peaches," in "A Stolen Kid," big hit; Ned Fitzgibbon, violinist, fair; Zara and Company, portraying military commanders, very good. MILLER.

ST. CLOUD, MINN.

PALACE FAMILY (K. Walley, mgr.).—Week 4; Shale and Cole, return engagement, playing to record-breaking box office receipts. Week 11: Musical Smiths' Kinedrome.——DUDLY'S ORPHEUM (Dudly B. Scott, mgr.).—This new vaudeville house opened Monday, March 11. Shaw and Clifford, sketch artists; Stangley, baritone, illustrated songs; Kinodrome with "The Holy City." MELVILLE.

ST. LOUIS,

STANDARD (L. Beichenbach, mgr.).—"The Ideals" this week. Clayton Frye and Frank O'Brien are the principal comedians. O'Brien makes a good tramp comedian. A large and good-looking chorus, but none too strong vocally, but one of the hardest working aggregations seen here in some time.——GAYETY (O. T. Crawford, mgr.).—A decided improvement over Scribner's last show seen here is easily noticed in the "Masqueraders." Vigor, vim, beauty, and the usual Scribner lavish wardrobe are features.——COLUMBIA (L. Sharp, mgr.).—Mr. and Mrs. Gardner Crane have a well played piece. Winsor McCoy, cartoonist, excellent. E. G. C.

TERRE HAUTE, IND.

LYRIC (Jack Hoeffler, mgr. Rehearsals Monday 10).—Yamagato Japanese Troupe, went big; Chas. Ledegar, bounding rope dancer, fine; Robt. Nome, musical act, high class; Carleton and Terre, excellent.——COLISEUM (J. H. Barnes, mgr.).—The Jolly Grass Widows, March 11 and four nights, carry the following vaudeville acts: Gruet and Gruet, very good; Ruth Everett, good; The Zarrow Trio, fine; Garden and Somers, musical act, excellent. TRIMBLE.

TOLEDO, O.

THE VALENTINE (Otto Klives, mgr.).—Houdini has been held over for his third week at the Valentine this season. The bill is good. A. O. Duncan, ventriloquist; the Two Musical Thors, Stella and Arthur Boylan and company, the Arlington Four, singing and dancing; Johnstone and Cook, in "After the Ball," and Smith and Campbell, conversationalists.——THE EMPIRE (Abe Shapiro, mgr.).—This week Clark's Runaway Girls to fair business.——NOTES.—Billiter, the wrestler, defeated Morrissey, the Englishman, in a match which took place at the Empire on Friday last. Bill Kelly was referee and the stake was a $600 purse and a belt. SYDNEY WIRE.

TOPEKA, KAN.

NOVELTY.—Stadium Trio, gymnastic, well received. The Irwins well received, comedy sketch. Billy Moore, "ebony comedian," liked. Hit of the bill was John M. Hutchinson company, producing "The Man from Texas." C. B. Martyne, illustrated songs.——NOTES.—The Majestic theatre, recently opened by Crawford, is meeting with indifferent success. The Elite moving picture theatre is doing the business for a five cent house. LOUIS H. FRIEDMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Cressy and Dayne present "The Village Lawyer," well liked. McMahon's "Minstrel Maids" were as popular as ever. The funny little Piccolo Midgets do some remarkable Sandow feats. Willa Holt Wakefield has a unique monologue done to music. McMahon and Chapelle have some new jokes. Rafayette's Dogs are clever and well trained. The Americus Comedy Four have some bright parodies on popular songs which scored. Good average bill. Capacity business.——STAR (F. W. Stair, mgr.).—"Americans" present a bright, snappy performance. The two-act burlesque, "Mixed Pickles," gives Will H. Ward many chances. Next: "Merrymakers."——NOTE.—At the Grand, Friday afternoon, the T. M. A. had their big annual benefit and it was a huge success. HARTLEY.

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TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Henri French, versatile entertainer, decided hit; James E. Sullivan and company in a comedy sketch, pleased. Among the other features were: The Marco Twins, knockabout comedians; Taylor and Holmes, imitations; The Three Caprices, dancing act; Kelly and Violette, "The Fashion Plate Duo," and Keeley Brothers, bag punching act.——LYCEUM (R. H. Keller, mgr.).—Sam Devere's own company appear for the first half of this week. For the last half the Brigadiers are here. J. J. M.

WASHINGTON.

NEW LYCEUM (Eugene Kernan, mgr.).—"Star Show Girls" in "Dopey Dan," two acts. Clever comedians and good chorus. New and catchy musical numbers. Olio up to the average. Nichols, Croix and Mackey, good. Graham and Randall, novelty act, well liked. The La Sells Trio, acrobats, clever. Marie Croix and

WATERBURY, CONN.

JACQUES (J. H. Dockings, mgr.).—Lawson and Namion, good bag punching act; Clinton and Jermon, singing, good; Redford and Winchester, juggling, fair; Grace Hazard, the much dressed, good; Julia Redmond and company in an act that might be improved; Murray R. Hill, took well; Hermann the Great, in a well staged exhibition of magic. GIRARD.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr. Monday rehearsal 10).—Benjamin Chapin and company in "At the White House" made a big hit, as did Spadoni in a juggling act. Willis Family, musical act, good; Mansfield and Wilbur, "61 Prospect Street," very funny; Carlin and Otto, good; Ira Grannon, singing act, made good; Foster and his dog, clever.——PARK (Alf. Wilton, mgr. Monday rehearsal 11).—"The Cherry Blossoms" made a hit. HARLOW L. STEELE.

ADOLF ZINK

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This is to certify that **"PAUL, THE MYSTIFIER"** played at the Bijou Theatre, Dubuque, Iowa, breaking the record for a week. His act was the most sensational hand-cuff act I ever saw, and his work in the theatre and around the city was what brought in the business. His patrol wagon drive is a sensation, drawing like a circus parade. Very truly yours, JAKE ROSENTHAL."

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SALT LAKE HERALD, March 5, '07.—In the first part, SAM WEST'S song, "THE LAST ROSE OF SUMMER IS THE SWEETEST SONG OF ALL," "WHILE I HAVE YOU," by JOE BIRNES, and "WHEN THE BELL IN THE LIGHTHOUSE RINGS DING DONG," by JACK SAMPLE, were especially good.

In the olio, THE TROCADERO QUARTETTE—JOE BIRNES, AL. PINE, SAM WEST and JACK SAMPLE—was encored till exhausted.

The harmony of the four voices and the singing was so bright that the audience seemed as tho it would never tire. It is an exceptionally strong act.

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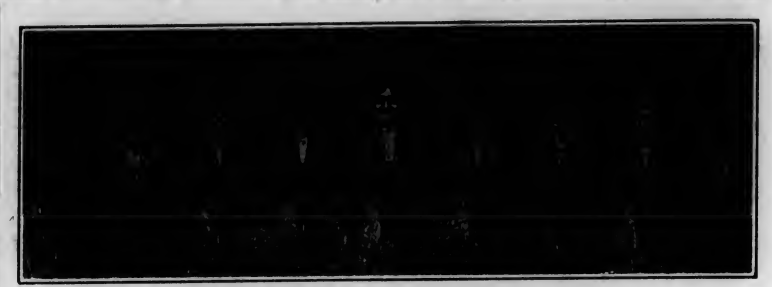

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VARIETY

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LINING UP THE KLAW & ERLANGER CIRCUIT

Thirteen Houses Now Announced -- "Advanced Vaudeville" Firm Going Rapidly Ahead

The announcement by Klaw & Erlanger this week that theatres would be built in Pittsburg, Buffalo, Toronto, Rochester. Detroit and Newark, together with the decision to open the Park Theatre as the firm's second vaudeville house in Philadelphia next season, was the official statement of importance given out by the opposition to the United Booking Offices.

The West End Theatre in New York City has been decided upon by K. & E. for vaudeville, and the details alone remain to be closed. The same is true of a house in Kansas City.

In Kansas City, however, if the proposed theatre on the Sullivan-Considine circuit is built, that will be utilized by K. & E. for their own vaudeville as will the contemplated new Sullivan-Considine house in Denver.

In view of the rupture between the Orpheum and the Sullivan-Considine circuit, the two circuits paralleling each other almost, such houses of the S.-C. as are available will probably be taken over by Klaw & Erlanger to fill out their Western time.

No announcements have been given out of any progress made West of Chicago. John W. Considine, of the Sullivan-Considine chain, is on his way to New York, having left Frisco for this city. He will stop off at various points on the journey, reaching here about April 4, it is expected, when a conference with A. L. Erlanger is scheduled.

From the personnel of the corporation Klaw & Erlanger intend forming for the conduct of their vaudeville business, the Sullivan-Considine Circuit is linked to the "Syndicate" through the interests of "Big Tim" Sullivan in it.

Sullivan is the other member of the cheaper priced circuit, and "Little Tim" Sullivan is also a member of the K. & E. corporation. This company will be the main cog in the K. & E. variety wheel, and will have on its directorate besides those mentioned, Al Hayman, Felix Isman, Nixon & Zimmermann, William Harris, and possibly E. D. Stair.

All the men are wealthy, and Isman especially is able to command an almost unlimited amount of capital. The Klaw & Erlanger corporation may build the new theatres in the different cities, or in special instances, distinct companies may be formed, and local capital interested.

The secondary corporation to be formed by the K. & E. interests will be composed of the minor officials connected with the organization, and given the control of productions to be presented.

Locations and sites have been selected and secured by options. Frederic Thompson will travel over the territory, closing deals and other matters. Announcements will likely be given out by him in each town.

It is said that Oswald Stoll of the Moss-Stoll circuit in England has assured Mr. Erlanger of his assistance, and this will be of material aid to the opposition in securing foreign features.

A manager of the United Booking Offices declared this week that the well-known stars of the K. & E. productions were applying to the United for vaudeville time next season, through fear that Klaw & Erlanger would be short of theatres if they carried out all their announced vaudeville plans. Whether the manager was sarcastic at the moment could not be judged from his speech. A report first appearing in the Chicago "Inter-Ocean" that the Majestic Theatre of Kohl & Castle's in Chicago would exchange its policy with the Shubert's Garrick in the same city found no belief in New York.

The announcement that theatres would be built in Rochester, Buffalo and Detroit by Klaw & Erlanger occasioned some surprise. It was stated a short time ago that the Lyceum in Rochester would play vaudeville commencing May 20, and while this is not contradicted now, it follows that the Lyceum will be used temporarily only. In Buffalo, the Lyceum or the Teck had been mentioned. The Lyceum could not be secured, it is understood, and the Teck was considered too far out.

There is a probability that the firm will be represented in Boston by two vaudeville theatres at the opening of next season. Mr. Erlanger was in that city this week arranging for the change of policy in the Tremont Theatre, which they have already secured, and it is expected that before his return, Erlanger closed for another house.

Summarizing the Klaw & Erlanger operations to date according to that firm's own announcements, thirteen houses are now lined up for the circuit. In addition to those named above are the New York Theatre, New York; The Hippodrome, Cleveland, and the American in St. Louis. The last two hold contracts for bookings direct with the Morris office.

Reports of meetings between Martin Beck, the Orpheum Circuit general manager, and A. L. Erlanger, during the week proved to be without any basis. A hundred other rumors covering all contingencies are in the air. Through the William Morris office, contracts have been continually ground out, and the scope of the Klaw & Erlanger vaudeville scheme seems to be widening.

HAS HARRY LAUDER.

London, March 14.

Foster, the agent representing Harry Lauder, has received by cable official confirmation of his arrangement to play Harry Lauder in America under agreement with Klaw & Erlanger, at $2,250 a week for a period of five weeks.

NEW NATIONAL IN WASHINGTON.

Washington, D. C., March 22.

A rumor of wide currency but without apparent foundation in authority is abroad to the effect that the New National Theatre here is being considered as an item in the Klaw & Erlanger circuit for next season.

ORPHEUM ADDS FIVE WEEKS.

An increase to the Orpheum Circuit of five weeks will be had by next season, on the statement of Martin Beck, the Orpheum's general manager, who said this week:

"By the opening of next season, we shall have added to our circuit Seattle, Spokane, Tacoma, Portland (Wash), and Butte (Mont.). In Seattle and Butte we shall have brand new theatres of the modern type. In Tacoma we are rebuilding a theatre, and in Spokane a large hall is being remodeled. Portland will furnish us with a first-class theatre now standing.

"This will give the Orpheum Circuit alone eighteeen weeks in all. We hope and expect not to cause artists to lose over one week after this season in playing our time. Any number of artists, however, do not object to losing a week or more while West, owing to the beautiful climate and the opportunity for sight-seeing the 'lay-offs' afford."

When asked if the new acquisitions were in any way connected with the Sullivan-Considine Circuit, Mr. Beck emphatically declared:

"Decidedly not. These new theatres belong to the Orpheum Circuit only. There has been no foundation to all these rumors about the Orpheum and Sullivan-Considine. I only recently arrived from Europe, and have had no communications or negotiations with the Sullivan-Considine Circuit. A representative of that circuit made some sort of a proposition, but it has not been considered."

Mr. Beck said he had booked over seventy acts while abroad, a few for next season, but the majority for '08-'09. "I secured two of the biggest novelties in Europe," remarked the Orpheum's general manager, "but will not give the names out, although I know several American managers would not accept the same acts. I had a pleasant time over there; a regular automobile visit, you could say. In the short time we traveled over 6,000 miles in my automobile, which is now in storage in Paris, awaiting my return.

"We made forty-two towns in thirty days, and I saw forty shows. Mr. Feiber, Mr. Passpard, my Paris representative, and Mr. Marinelli accompanied me some of the distance. I did the driving, and was nearly frozen at times, while my companions, safely and warmly ensconsed inside the machine jokingly commented on my condition as we rode along."

Mr. Beck explained that the time between Seattle and Portland would be routed for three weeks, allowing an act ten days in each town, in order that one week only might be lost in travel.

MARIE LLOYD BOOKED.

Commencing on October 7 next, Marie Lloyd, the English singing comedienne, will play over the Williams houses, for eight weeks, with two of these to be spent at Hammerstein's.

Percy G. Williams received the signed contract from Miss Lloyd this week. The weekly stipend could not be learned, but it may be safely placed at not less than $2,500.

Many efforts have been made in the past two seasons to secure Miss Lloyd. She is immensely popular on the other side, with the audiences and the artists. Her sister, Alice Lloyd, is now playing on the Williams time.

WILLIAMS HAS MISS JANIS.

Percy Williams personally called at the Hotel Marie Antoinette on Monday night to secure the signature of Elsie Janis to a contract to play for him for three weeks in New York, commencing April 22, for a large weekly salary, reported variously from $2,000 to $3,000.

William Morris had practically concluded arrangements with the comedienne to play for Klaw & Erlanger's Garrick, Philadelphia, on that date for $2,000 a week, but the premature publication of the engagement is said to have ended negotiations. Miss Janis is desirous of playing vaudeville in New York City, and as K. & E. will not have a house open here by that time she accepted the Williams engagement.

The Aborn Brothers, who have Miss Janis under a five years' contract, sublet her to Liebler & Co., to star in the "Vanderbilt Cup" for a salary of $725 a week and 10 per cent of the gross receipts.

Liebler & Co. paid to the librettists and composer a royalty of 9 per cent, and were harnessed with a fixed charge of 19 per cent of the gross receipts before paying any of the running expenses or recovering the cost of production. As a consequence, in spite of the fact that the organization played to record-breaking business almost everywhere, the Lieblers have not made any money on the transaction.

Although she has received numerous offers for vaudeville for next season, Miss Janis wants to continue in musical comedy.

Under her transferred contract from Aborn Brothers to Lieber & Co., Miss Janis has been in receipt of a salary of $725 a week and an additional $50 for maid and carriage hire. Her mother was appointed guardian and is under a bond to fulfill the agreement with the Aborns, which does not expire for two more years. The contract was drawn by Fromme Brothers, the lawyers who framed the agreements between Henry W. Savage and Frank Moulan and Richard Carle and Emma Janvier. Both Moulan and Janvier attempted to evade the fulfillment of their contracts and were restrained, and the Aborns profess to feel no misgivings on that score.

CRESCENT IN NEW ORLEANS.

New Orleans, March 22.

It is probable that vaudeville will hold sway at the Crescent Theatre in this city next season. The Crescent will make an ideal variety house. Its location alone insures success.

Rumor has it that the Stair & Havlin attractions will occupy the Greenwall. The Eastern Wheel's burlesque shows now playing in that house will in turn be shifted to the New Baldwin Theatre.

Henry Greenwall is authority for the statement that negotiations are at present pending with Klaw & Erlanger about the Greenwall and Baldwin theatres, in which he holds the controlling interest.

MINIATURE "HUMPTY DUMPTY."

"Humpty Dumpty, Jr." is the title of an infantile piece Jos. Hart has underway and will be presented in vaudeville next season.

Several people will take part, and the act will run along the lines of its namesake,

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SIME J. SILVERMAN,
Editor and Proprietor.

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"The Sunny South" will sail for Europe July 16.

Jenie Jacobs, the booking agent, sails for England April 6.

The Treasurers' Club will hold a banquet on March 30, at the Hotel Astor.

Schrock and Rice, the bicycle team, are booked for the entire summer for "White City," at Chicago.

Julius Cahn has put together a vaudeville show for his house in Norwich for the week of April 1.

Lew Simmons and Frank White have separated. Simmons is now rehearsing an act with "Buck" Shafer.

Morris Cronin sails for England in a fortnight, opening at Brighton the latter part of next month.

Nellie Wallace, the English eccentric comedienne, returns to America again next season under contract to Percy Williams.

The 200th performance of "Wine, Woman and Song" will take place at the Circle April 4. Souvenirs will be given away.

Eltinge, the impersonator, holds a contract to play abroad over the summer. He has the privilege of signing it up to May 1.

Tom Kelly, "the minstrel tenor," will give a vaudeville show and reception at the Amsterdam Opera House, Sunday night, April 7.

There was an arrival at the home of Mr. and Mrs. George May Sunday. Girl. Mr. May is orchestra leader at Hammerstein's Victoria.

Joe Hart has written a new song, which he proposes to use as one of the interpolated numbers in "The Land of Nod," at the New York.

Estelle Wordette asked Tony Pastor to release her from playing at his house next week in order that she might take a rest. Mr. Pastor consented.

"A Night with the Poets," the latest production of George Homans, the agent, will first be seen in New York on April 8, at the Twenty-third Street Theatre.

The elder Kremka, of Kremka Brothers, is seriously ill with typhoid fever at the Union Hospital, Fall River, Mass., and has cancelled all future engagements.

The White Rats held its weekly meeting last Thursday evening at the Knights of Columbus Hall on West 54th street, owing to the large number of initiations.

Frank Turner has a sketch written around an automobile race, somewhat along the lines of the big scene in "The Vanderbilt Cup." He intends to take it to England.

St. John and LeFevre failed to report for work at the Novelty, Brooklyn, on Monday and their place on the bill was taken by Leo Carillo, who was in the audience.

Collins and Hart will play the first six weeks of the Paradise Gardens roof season beginning June 3, sailing the latter part of July to fulfill their European engagements.

Andy Hughes, formerly of Andy and Anna Hughes, died Wednesday night at his home in this city. He was 52 years of age, and had been in the profession for 40 years.

The Majestic Musical Four closes with "Miss New York, Jr.," next week, to play vaudeville dates. The Manhattan Comedy Four will take their place for the balance of the season.

Joe Welch may close his season in "The Shoemaker" on April 15, or continue with the piece in the combination houses, several weeks having been applied for by out-of-town managers.

From England comes the information that Happy Fanny Fields has gone to the Canary Islands to remain for some time, having lost her voice. The doctors say it will be fully six months before she recovers.

J. B. Morris, booking for North Adams, Mass., and several other small houses, declares he and Jos. Shea, who is associated with him in the enterprise, have secured several new houses, but declines to name them at present.

Harry LeClair, the impersonator, was not confined in a hospital after his recent accident at the Orpheum Theatre, Utica, when he fractured his knee cap. Mr. LeClair recovered at his home. He is at Pastor's this week.

Gene Pollard, of Carver and Pollard, left "New York Town" on the road to visit her mother, who is ill, in New York. Miss Pollard's father is the Colonial theatre stage doorkeeper. The daughter will rejoin the show in Philadelphia.

REMOVAL NOTICE

The CHICAGO OFFICE of VARIETY is now located in the CHICAGO OPERA HOUSE BLOCK, Clark and Washington Streets (Suites 904-906-908).

'Phone, Main 4380

FRANK WIESBERG, Representative

Charley Brown, lately arrived from the West and about to make an initial appearance East as a singing and dancing monologist, is vouched for by Jack Levy, his agent, as the best dressed man on the vaudeville stage. Mr. Levy bars no one.

James Durkin, the former leading man of the New Theatre, Chicago, who was to have entered local vaudeville in Campbell Casad's dramatic sketch "An Egyptian Princess," has given up that plan to head the Brown-Baker stock company in New Orleans.

Charles Summers has retired from the team of Summers and Mullaney. The last engagement of the old partnership was filled at Los Angeles January 28. Mr. Summers' wife has joined him and they are playing under the name of Charles and Josephine Summers.

Genaro and Bailey have been offered thirty-five weeks for next season at an increased salary, but were compelled to decline because of their arrangements to go starring under the direction of A. H. Woods in an amplification of their new sketch "Tony, the Bootblack."

Karno's Comedy Company plays Poli's Hartford next week, a return engagement within a month. It also plays Sheedy's, Fall River, the week following. The Karno Company has played Hammerstein's Victoria seven separate engagements during the past six months, a record for "return dates."

The Grand Jury this week failed to indict the egg-throwers in the Russell Brothers fracas at the Orpheum Theatre in Brooklyn Jan. 31. Seventeen men were arrested at the time. The cases were sent to the Court of Special Sessions, where the offenders will be tried for disturbing lawful meetings.

Jack Levy, the agent, gives information that he will have the handling of all vaudeville attractions in the restaurants of this city. Mr. Levy claims he will induce the proprietors of all famous and infamous Broadway resorts to introduce a few "acts" after the theatre. The agent has decided to call the venture 'Jack Levy's Supper Shows."

Phil and Nettie Petters, now playing the Moss-Stoll tour in England, will arrive in America May 21. On the same boat will be Barton and Ashley. Frank and Jen Latona contemplate a trip to this side about the same time. Jordan and Harvey open at the Pavilion, London, April 1 for six months.

Flemen and Miller were forced to cancel Chase's Washington March 11, because of a throat affection, which made it impossible for Mr. Flemen to sing. His parents, whom he had not seen in fifteen years, will arrive from England this month, and make their home in Brooklyn, where the team has permanently located a home.

Billy S. Clifford and Maude Lambert did not go to Portland with the Henry Lee show this week. Mr. Clifford's play is "laying off," resuming the tour next Monday. After its season's close Clifford will play vaudeville for a time. He expects to appear once more as a star next season in a piece on the order of "The Marriage of Kitty," with Miss Lambert as his leading lady.

A representative of one of the large booking offices recently called up an agent asking if Nance O'Neill could be secured for the next Sunday at a local vaudeville house. Miss O'Neill at the time was in San Francisco. She has not yet played in vaudeville. The same office on another day inquired of an agent if Henry Irving could be secured. The answer was returned that Mr. Irving had departed this world, and then the agent passed to himself many thoughts.

Collins and Hart, the burlesque strong men, were placed "No. 5" on the Hammerstein bill at last Monday's opening show. Mr. Collins thinking to secure that position for the week, offered to wager William Hammerstein $25 to $5 that they would not remain there until to-day. It is the first time of the many engagements at the Victoria that Collins and Hart have had the opportunity to occupy the center of the show, usually closing the bill, and Mr. Collins remarked that he would be willing to lose the money if he knew the customary position would not be theirs for this week anyway. Mr. Hammerstein did not bet.

EASTERN WHEEL NOT AGREED.

Several Eastern Burlesque Wheel managers deny that they are in any way interested in negotiations with the opposition looking to the elimination of houses in the smaller cities where both sides are represented with theatres. They further declare that they oppose such a move. Gus Hill, who is sponsor for the Eastern-ers' side, says the scheme is progressing under further discussion, and expresses the conviction that such of his associates as are opposed to the measure will be won over after a time.

Mr. Hill denied that there was anything like a factional fight on among the directors of the Eastern Wheel, as such a condition would indicate.

POLICE STOP DE LEON.

Detroit, March 22.

Mille DeLeon, "The Girl in Blue," whose wriggles have hurt the sense of propriety of half a dozen burlesque house managers, was notified by the police department here Sunday night that the Gayety Theatre performances would be much improved by the elimination of her specialty. She was offering "The Dance of the Seven Veils" as a feature of the Bowery Burlesquers at the Gayety Theatre, but closed promptly.

WESTERN SEASON ENDS MAY 25.

The burlesque season in most of the Western Wheel local houses closes the third week in May. Arrangements are being made in the Sullivan & Kraus theatres in New York to extend the season one week further by booking in either an independent burlesque of the "turkey" order or such of the regular wheel organizations as played New York early in the season and have since been in the West.

NED NYE GOING ALONE.

Back from the West suddenly came Ned Nye last Sunday. Mr. Nye and his "Rollicking Girls" parted company while playing the Orpheum Theatre at Denver, leaving four weeks on the Orpheum circuit uncompleted.

Two of the young women became so "rollicking" while in Colorado that they walked off the stage during a performance. Thereupon Mr. Nye disbanded his troupe, stopped off in Chicago, swore several times inclusive of an oath never to be connected with another "girl act," and came direct to New York, with a firm resolve that he would be a monologist in "one."

This Mr. Nye will do at Keeney's, Brooklyn, next week, where he has been booked.

CIRCLE ALL SUMMER.

A scheme is on foot to convert the Circle into a summer theatre with wide windows on the 60th street side and keep it open during the summer with "Wine, Woman and Song" as the attraction. Snitz Moore has received an offer from M. M. Thiese, part owner of the show, for a three years' contract.

GOULD AND SURATT AGAIN.

Upon the close of "The Belle of Mayfair," at Daly's Theatre, Velesca Suratt, now one of the principals in that production, will return to vaudeville, she and William (Billy) Gould coming back into their old partnership. Jack Levy will handle the act.

THE BERT CLARK CASE.

(Special Cable to VARIETY.)
By C. C. BARTRAM.

London, March 21.

Bert Clark, of Clark and Hamilton, who are now in America, seriously injured the movement caused by the recent strike of the artists belonging to the Variety Artist's Federation.

Clark organized a third party and caused a split in the ranks of the organization, forcing the Federation to accede to the arbitration plan.

He was expelled from the Federation, and his reinstatement is impossible. The conviction among artists here with knowl-worked in the interests of the managers from the beginning to the end.

The above cable message was received from VARIETY'S London representative in response to a request for information as to the feeling in London against Mr. Clark, and his actions during the strike which caused his expulsion from the Variety Artist's Federation.

Mr. Clark called at the office of VARIETY this week to deny that he had worked at any of the halls placed under the ban by the V. A. F. He also denied that he had injured the strikers' cause in any manner, protesting that whatever he did or what action was taken or inaugurated by him was for the benefit of the artists, and was instituted by him for the reason that he was not in sympathy with the V. A. F. allying itself with the labor unions.

In the call of the independent movement, Clark claims he had the support of Arthur Roberts, Marie Lloyd, Alice Lloyd, Tom McNaughton, Wilkie Bard and other well known members of the society. He also claims that his action in concert with the others made possible the arbitration which followed.

Mr. Clark said that a number of artists on the other side bore him emnity, and stated that he intended making application to be restored to his former membership in the V. A. F.

A claim was also made by Clark that he had messages received shortly before he sailed from the other side from prominent artists congratulating him upon his services for the astists' cause, and thanking him.

Mr. Clark said he was not anxious to secure work here, that he did not leave London through any result of the strike or his expulsion from the V. A. F.

Clark is about 38 years of age, an undersized man, and English by birth. He came to this country when 15 years of age, playing in the legitimate while upon the stage here. About five or six years ago, he returned to London, and with Miss Hamilton, formed a vaudeville act.

The vaudeville societies in New York have taken up the Clark case. At the meeting held by the White Rats of America last week, a letter was read giving the details of Clark's action while the strike was on. The Vaudeville Comedy Club is also interested in the case.

Clark and Hamilton have been engaged to open at Hamerstein's Victoria on April 1. They do what is known as a "piano act." One or both of the American societies may attempt to induce managers not to play the act.

PERCY G. WILLIAMS' NEW CONTRACT FORM

Accepted as Equitable by the White Rats and Vaudeville Comedy Club

PERCY G. WILLIAMS' GREATER NEW YORK CIRCUIT.
THE ORPHEUM THEATRE, THE COLONIAL THEATRE,
THE ALHAMBRA THEATRE, THE GOTHAM THEATRE,
THE NOVELTY THEATRE.

ARTISTS' CONTRACT.

AGREEMENT, Made this ..... day of ....., 190.., between PERCY G. WILLIAMS, party of the first part, and ..... part of the second part.

The part of the second part agree to render services to the party of the first part at ..... (or such other theatre or music hall as the party of the first part may reasonably designate), for ..... week .., beginning Monday matinee, ..., 190.., to the best of his, ..., ability in ..... giving at least one performance each afternoon, at least one performance each evening, but not more than fourteen performances in any one week, in such part of the program as may be selected by the party of the first part; for such services, the party of the first part agrees to pay ..... dollars, ($.....), at the end of each week aforesaid.

The party of the second part further agrees that he will not before the termination of this contract appear or render services at any place of amusement or private entertainment within twenty blocks of any of the theatres managed by the party of the first part, without written permission first being obtained.

If during the performance of this agreement the second party shall reduce or change the personnel or number of performers, or otherwise change or lower the quality of the act or specialty contemplated by this agreement, the first party may cancel the agreement or deduct from the above salary an amount in proportion to the decrease in value of said act or specialty.

If the first play is prevented, by fire or by any public authority, City, State or Federal, from operating any theatre wherein the second party is to perform or produce hereunder, the first party may cancel this agreement for the time that it is prevented from so operating.

The party of the second part agrees that the party of the first part is hereby authorized to deduct Five per cent. commission from the salary named, and pay the same over to The United Booking Offices of America for services rendered.

The party of the second part agrees to obey the rules and regulations of the theatre, and at any time upon the request of the managemen . to elim nate th. part or parts of the act that the party of the first part, or his representative, may desire eliminated.

The party of the second part agrees to report for rehearsal at ten o'clock each Monday morning at the theatre where engaged, and to send photographs and billing ten days in advance to each of such theatres, and to have the neces ary parts for the orchestra.

IN WITNESS WHEREOF, this agreement has been signed the day and year first above written.

.....L. S.
.....L. S.

The above form of contract is now in use by Percy G. Williams, and it is stated will be adopted by all the managers in the United Booking Offices and Western Vaudeville Association, with the exception of a change in the "barring" clause, where towns, cities or distances may be inserted instead.

The contract as it now reads, with some slight alterations suggested by the artists' societies, was personally drafted by Mr. Williams.

"Sunday" is not mentioned, and there is some discussion as to the construction that might be placed upon the agreement by a court under the condition calling for fourteen shows weekly through the inference that where a theatre plays two shows daily only, Sunday would be included if fourteen were given. A difference of opinion exists over this as in the Morris contract which reads to play a "Sunday concert where lawfully permitted." Some lawyers contend that if an understanding were proved to have existed at the time of the execution of the Williams' contract that Sunday shows would be played, and the "fourteen" inserted to cover this point to evade the strict reading of the statute, the court would consider the agreement a part of the contract.

To offset any advantage which might be obtained through Sunday performances, either called for or inferred, the United Booking Offices, through its officers, has agreed with the societies that no "Sunday performance" defense will be ever pleaded in a suit-at-law. This promise is in the shape of a moral obligation on the part of the United, but is understood to have been placed in writing.

Another understanding had is that the clause regarding the "personnel" shall not apply to single acts or teams. While this clause gives the managers the discretion in the matter, the Board of Arbitration decided upon by the managers and artists will settle disputes arising under it.

The permission to cancel where a theatre is prevented from further operating by the authorities or otherwise was inserted in the contract form after the original draft; likewise the "personnel" clause.

There is a vast difference between the present and former contract of Mr. Williams'. The faults and injustice of the previous one were set forth in VARIETY by "An Artist" some time ago. Mr. Williams said this week that the new contract would be hereafter in use for all artists and acts, native and foreign.

The Vaudeville Comedy Club has not as yet approved of the new William Morris' contract. There appears to be some division in the club over the question. A committee appointed at one time to confer with Mr. Morris approved of the contract as individuals, and presumably as a committee, but the club as a whole rejected it, although members signed the Morris contract before and since for engagements during this and next season.

A form drawn up by the attorneys for the club was submitted to Morris this week, but he declined to accept it. Mr. Morris said to a VARIETY representative that he was willing to adopt any fair and equitable contract submitted, now or at any future time, but could not understand why the Comedy Club did not favor his present form, more especially as the White Rats had not objected to it.

CANCELS TATE'S "FISHING."

After playing last week at Shea's theatre, Buffalo, and being fined $250 by the management owing to the absence of the youngster in the act from the cast, Robert Tate, manager for Harry Tate's "Fishing" company, was notified by wire that all remaining time received through the former Keith Booking Office, amounting to about six or eight weeks, was canceled.

The company returned to New York on Tuesday, but Robert Tate could not be located during the week. The facts learned, however, are these: While Harry Tate was in this country he arranged with the Keith office to play "Fishing" for twenty weeks, with an option of ten more, a condition being that all future productions in England of Mr. Tate's be first offered to the Keith office.

The contract was in the form of a letter, both E. F. Albee for the Keith office and Mr. Tate signing it. Several weeks were played by the act, and during the week of March 4, in Syracuse, the sketch was placed number one or two on the program of the Grand Opera House, the Keith house there. A poor report came in as a consequence, and upon the little boy playing the urchin falling ill the sketch was still further handicapped.

Opening in Buffalo, Mr. Shea was informed of the boy's absence, and Mr. Tate is said to have expected some fine, although Shea assured him it was all right. When $250 was deducted from his salary he was incensed, and with the cancellation, without cause being given, Mr. Tate returned feeling wrathful and threatening dire results. A lawsuit for the cancelled time is said to be the first step. Tate's lawyers have advised him to seek other engagements and, failing either to receive the time or amount of money called for under the Keith contract, to sue for the remainder.

There is another Tate act travelling over the Keith time playing "Motoring." This is not affected by the cancellation of "Fishing."

VAUDEVILLE ON N. Y. ROOF.

The style of entertainment to be given on the New York Roof under the management of Klaw & Erlanger this coming summer has been decided upon. It will be straight vaudeville, booked by William Morris. There will be fourteen numbers, among which foreign acts will be prominent.

Mlle. Daizie, the premiere at Hammerstein's Manhattan Opera House, may give a pantomimic drama, including dancing, with a background of girls, if a contract for next season with Mr. Hammerstein does not prevent. There may also be a large "girl act," but the latter will in no sense be a "review."

WALTON JOINS "SNOW MAN."

Contracts were signed this week for Fred Walton, the pantomimist, to join "The Snow Man" in Boston on April 8. Mr. Walton will be featured in the production.

He is now playing "Cissy's Dream" in vaudeville. Louis Wesley, who made the new arrangements on behalf of Walton, says he does not know if Mr. Walton will return to vaudeville in the future.

UNITED AND SHUBERTS TOGETHER?

Chicago, March 22.

It is reported here that the Shubert Brothers are framing up a deal with Kohl & Castle to oppose the entrance of the Klaw & Erlanger vaudeville circuit into the city. It is hinted that Chicago capitalists plan the construction of a new playhouse at Wabash avenue and Adam street to play the Shubert attractions.

The present Garrick, almost adjoining the Olympic, is to be changed into a vaudeville theatre or a new two-a-day house built, it is rumored.

The story also sets forth that the Shuberts will furnish the United and its allies with legitimate "name" features from their attractions.

STAG BURLESQUE RAID.

The New Utrecht Club, located somewhere between the end of old Brooklyn and Coney Island, gave a "stag" a week ago last night. Al Gallagher, of Ruby & Gallagher, the agents, was commissioned to supply the attractions, mostly of the feminine gender, with a proper knowledge of the requisites of an all-man party.

To add to the enjoyment of the evening, it was arranged that a farcical police raid was to be made during the course of the evening. Eight policemen, a roundsman and sergeant were enlisted for this purpose, and Mr. Gallagher selected one "act" on the program during which the "raid" could be made with propriety.

While this "act" in the person of a young woman was giving what is delicately described as a "sensational dance," wearing a trifle more than she was born with, the officers swooped down on the gathering, causing consternation, and many objections from the suburbanites, who were basking in the light of that deviltry seldom seen by a commuter so far from New York.

After the minions of the law had investigated and discovered the refreshment counter in full working order, an explanation was made, the entertainment proceeded, and the "sensational" dancer resumed her normal street appearance.

THREW UP A CHANCE.

Gallagher and Barrett, the travesty artists, have received an offer to extend their new burlesque sketch, "The Battle of Too Soon," into a two act piece with musical and chorus interpolations to make up the first part and burlesque of next season's "Wine, Woman and Song" show to go around the Empire Circuit.

The "Wine, Woman and Song" show as now made up will probably go on tour with a comedian other than Alex Carr, and an entirely new production will be put on to take its place in the Western Burlesque Wheel.

Gallagher and Barrett thought seriously for a time of going into the enterprise, but a blanket contract for forty weeks beginning in September around the United Booking Offices time put an end to the negotiations.

PANTOMIMIST COMING.

M. S. Bentham brings Rosario Guerrero over for a vaudeville tour about the middle of June, direct from an engagement at Munich. She brings with her a company of six and three scenic productions for her pantomimic presentments, as follows: "The Daughters of the Mountain," "The Nightmare" and "The Last Dance."

EVANS CLOSES ENGAGEMENT.

This is the second and final week of Will Evans' engagement with Percy G. Williams. For a money consideration, said to be $1,500, Mr. Evans has agreed to a cancellation of his ten weeks' contract at a salary reported to be $700 weekly.

Mr. Evans is an Englishman. He made his first American appearance at the Colonial March 11, and was booked for that house for two weeks, to follow over the Williams circuit.

His reception at the opening matinee was not cordial, the audience acting somewhat roughly. In the evening more laughter greeted his efforts, but both Mr. Williams and Evans concluded that his particular brand of English humor was not thoroughly appreciated by Americans. Negotiations to close the engagement consummated successfully a few days ago.

It is said that Mr. Evans will sail for home next week.

A MALE BALLET.

At the benefit for the Crippled Children's Home to be given at the New York Theatre to-morrow, under the patronage of Mrs. A. L. Erlanger, one of the features will be a dance by Mlle. Daizie, the premiere danseuse of Hammerstein's Manhattan, backed up by a chorus made up of Harry Corson Clarke, Pat Rooney, Ed. Blondell, H. W. Tredenick, Pat Casey and Harry Bulger.

This is not Mr. Casey's debut. He made his first stage appearance some months ago as semi-monologue-ballyhoo-announcer for Marino, the strong man, at Hammerstein's.

DROVE TOO FAST.

While running his automobile at a rate of speed said by an officer of the law to be beyond the legal limit, Frank Vincent, Eastern representative for the Orpheum circuit, was conducted by said officer on last Wednesday evening to the calaboose, from which he released himself by depositing $200 in cash as bail.

The morning after, Mr. Vincent was informed by the judge he would have to go "down town" for trial, meaning the Court of Special Sessions.

STARS AT BENEFIT.

On April 7 at the New York Theatre the White Rats will hold a benefit for its Charity Fund. A long list of star acts have volunteered, among them Vesta Victoria and Alice Lloyd.

It will be one of the greatest performances of the season in quality. John P. Hill, of Hyde & Behman's, Brooklyn, will stage manage it.

JEFFERS QUITS VAUDEVILLE.

Saginaw, Mich., March 22.

By a new deal between the present owner, Thomas E. Newton, of Detroit, and E. D. Stair, of the National Amusement Company, the Jeffers Theatre in this city will no longer play vaudeville.

The Stair & Havlin concern already owns the Academy here, but under the rearrangement that house will be reserved for the higher class productions, while the melodramas will go to the Jeffers. The latter house will be dark for a time, reopening under the new policy.

Both houses will be under the direction of Charles W. Porter, present manager of the Academy.

PARIS "HIP" CLOSES.

Word has reached New York of the closing of the Hippodrome, Paris. The announcement came as a surprise. It was supposed that the enterprise was in a solid financial condition. As a matter of fact business was poor and the strike in the electric plants of the French capital, which forced the closing of many playhouses, was the straw that broke the camel's back.

GUS BUCKLEY DIES.

Word reached the city this week of the death in Troy of Gus Buckley, the original member of that name in the team of O'Brien and Buckley. Pneumonia was the cause of death. Buckley was born in Germany and was forty-five years old at the time of his death. He had been upon the stage in minstrelsy and vaudeville for 20 years. Buckley retired and ran a cafe in Troy, later moving to the Manhattan Hotel on Broadway, that city, where he died. He leaves a widow and one child.

HEAD OF $1,000,000 CONCERN.

B. A. Myers, of Myers & Keller, the agents, will accept the position of general manager for a corporation to be formed for the promotion of "Nickolets" throughout the country.

The capital will be $1,000,000, and several wealthy business men will hold stock. An entertainment is to be given differing from those now offered by the innumerable store shows of the five-cent grade. A new "Nickolet" machine has been patented, and will be installed.

Places will be opened in all the larger cities immediately. The company will be thoroughly organized and in running condition by May 1st, next, it is expected, when Mr. Myers takes active charge. Myers would not say to a VARIETY representative when questioned whether this indicated his vacating of the agency business or not.

GOING IN THE "LEGIT."

Hyams and McIntyre will head a new musical comedy organization next season, retiring from vaudeville temporarily to make the venture. A Philadelphia capitalist, it is announced, is backing the enterprise. There will be three members of the McIntyre family with the show, the couple's young daughter playing her first engagement as a member of the cast.

HERMANN GOES AWAY.

Hermann The Great, sails for Europe March 28 to head his own company in a foreign tour of five months' duration. He will take the Lanor Sisters among others and a quantity of American moving picture reels. France, Belgium, Holland, Switzerland, Spain and Italy will be visited. Hermann will return in the Fall with a new illusion act.

HILDA SPONG IN CHICAGO.

On April 15 at the Majestic Theatre in Chicago, Hilda Spong, the actress, will open a vaudeville tour in a De Mille sketch. This is Miss Spong's first appearance on the variety stage for an extended engagement.

Georgie Lawrence, late with Raymond Hitchcock, will appear in vaudeville with a sketch early in April. Wesley & Pincus will have charge of the routing.

ATLANTA HAS HOPES.

Atlanta, March 22.

The presence of E. M. Horine, treasurer of the Grand Theatre here, in New York this week has given rise to the rumor that he is conducting negotiations on the part of his principals with Klaw & Erlanger, looking to a plan to convert the house into a local home for the legitimate firm's "advanced vaudeville" circuit.

The "Journal" professes to have information that the Grand will give vaudeville during the coming Summer at least, with the probability that that class of entertainment will be the permanent feature hereafter.

COMPETITION FOR DALLAS.

Dallas, March 22.

If local gossip is to be believed both the Klaw & Erlanger and the Orpheum Circuit people are after a location here. According to one of the morning papers a representative of the New York firm was in town this week prepared to close a deal for a site for a vaudeville house. That the Orpheum people would like to enter has long been known. One of their men was in conference recently with E. H. R. Green, a local capitalist, and it is pretty well understood that the latter has agreed to finance a theatre building enterprise.

AMERICAN OPENS IN OCTOBER.

St. Louis, March 22.

The new American Theatre now in course of construction at Seventh avenue and Market street will be one of the finest buildings in St. Louis. The house will be supplied with a steel curtain, the first in the city. Seating capacity will be 2,400. The plans call for a fireproof building, even the floors being made of metal and concrete. It is due to open the first week in October.

HAS OFFER FOR MISS GLASER.

Towards the end of the week William L. Lykens, the agent, was one mass of excitement. Mr. Lykens had an offer from a vaudeville manager for Lulu Glaser, the comic opera prima donna, but he hadn't Miss Glaser. Neither could he locate her, and the terrible uncertainty of the whole affair wrought the agent up to a high nervous state.

RUSSIA ASKS FOR SINGER.

Edith Helena has received a proffer of a long engagement at "The Yard" in Moscow, Russia, with St. Petersburg and other European cities to follow. An act built out of scenes from the well-known grand operas will make up her vehicle. Her salary is fixed in the offer at 1,500 rubles ($1,100). Contracts have likewise been offered the singer for a tour in Cuba, but this she has declined to consider.

HATHAWAY TAKES ANOTHER.

Andrew E. Hathaway has taken a lease of the Auditorium Theatre in Malden, Mass., one of the finest playhouses in New England, and will run it as a vaudeville house in connection with his circuit next season. The house is at present playing combinations booked through the Julius Cahn office. By next September Hathaway expects to open houses in Brockton and Haverhill.

MARINELLI STILL WAVERING.

The Marinelli Agency decision as to its future course in the present vaudeville situation is still undecided. The New York branch is awaiting instructions from the home office in Paris, but up to late this week they had not arrived.

Shortly after the announcement of the Williams-Keith combine there were several exchanges of cables between New York and Paris. H. B. Marinelli, head of the agency, was fully informed of the new conditions and asked to decide with which side he would affiliate and under what terms.

Mr. Marinelli, a few days ago, cabled the conditions under which he would join either office. These terms were submitted to A. L. Erlanger, who in return made reply. It is supposed the Marinelli branch also submitted its proposition to the United Offices. Klaw & Erlanger gave their decision and it was cabled to Marinelli. The United presumably did the same. The matter rests there, but some final action is expected very shortly.

Klaw & Erlanger, it is understood, were willing that the agency retain virtually its independence, except that the new vaudeville firm have first choice of all importations. No one professes to know what attitude the United Offices took, but it is assumed that the foreign agency was called upon to declare itself one way or the other.

WORKING ON NEW GAYETY.

Washington, March 22.

Work on the Gayety Theatre, the Columbia Amusement Company's house, was resumed yesterday. It was feared until a few days ago that the erection of the house would be stopped indefinitely because of the difficulty experienced in securing a plot of ground adjoining the site. A building stands upon this property and in attempting to take over the lease the promoters found themselves blocked.

The matter was arranged early this week upon payment of a sum said to have been $6,000. The house will open September 1. It is located in the centre of the shopping and business district.

STOCK FAVORITE FOR A WEEK.

W. J. Kelley, of stock company fame, has been booked by Percy Williams for one week at the Alhambra in a sketch at a salary of $1,000, with an option on his services for a few additional weeks. Kelley is considerable of a favorite in Harlem and will conduct a short season of stock late in the Spring at the West End Theatre. The experimental contract with Williams was signed last Tuesday and the agreement is for the week of April 8.

CALLED ABROAD.

Harry Radford and Mlle. Valentine have received a cable offering an immediate opening in London. The team already has 56 weeks booked in the English city and will sail April 24. They had not intended to leave so early, but a notice from the "syndicate" demanding their immediate presence decided them.

Mr. Radford has been appointed European representative for the Walter Main circus with instructions to close with good tent features wherever he may find them abroad.

AGENTS MUST DECLARE.

The booking agency of Myers & Keller has discontinued all business relations with the United Booking Offices. A discussion arose one day last week between Mr. Myers and some of the United officials regarding alleged bookings made by the firm with William Morris, which resulted in a severance of all dealings between the two.

It is officially stated at the St. James Building that hereafter any agent who books with Morris will be barred from transacting any business with the United Offices. One of the men prominent in the United Offices said this week: "When Percy Williams was our opposition we never really fought him very hard, feeling sure that we would sooner or later come together. The Klaw & Erlanger movement is of an entirely different calibre, and in future it is the intention of this office to bar all agents and acts who do business with our opposition. We feel morally certain that a number of other agents besides Myers & Keller are booking elsewhere at present, but haven't yet the absolute proof of it. When we have something will drop."

ST. LOUIS SELECTED.

St. Louis has been chosen as the city in which the annual national convention of the T. M. A. will occur July 8-13.

One of the matters which will be brought up at that time will be the organization of a women's auxiliary to be known as "The Thespian Sisters." Delegates from fifty-two cities in the United States and Canada will be represented.

FEIBER RETURNS.

H. H. Feiber, the European booking representative for the United Agency, returned to New York on Wednesday on the "Kronprinz Wilhelm." Speaking of his latest trip abroad in search of attractions, Feiber said:

"I found very few novelties of any kind abroad—in fact the entire continent is devoid of anything bordering on a novelty. They have been forced to resort to the bronze statuary for a sensation and have carried this so far that it has passed the bounds of decency. In Paris particularly I found the theatrical business in bad shape, four of the leading vaudeville houses having gone into bankruptcy, namely, the Folies Bergere, Olympia, Parisienne and Brittania. Personallv I booked only a few acts that I thought suitable for the Keith Circuit."

TO SUPPLY QUARTETS.

Managers seeking quartets or singing acts may have to apply to Gus Edwards, the music publisher and producer, if Mr. Edwards' scheme to develop and lease singing acts pans out.

An agent's license will be obtained, says Mr. Edwards, and he will then notify managers that whenever duos, trios, quartets or sextets are wanted, he will furnish them, keeping always a supply on hand.

Mr. Edwards will organize and rehearse the acts, and though his own songs are not sung, will procure time. He may gradually go into the general producing branch of variety, making a specialty of this line, and adding chorus girls, ballets and so on.

THE REAL STAGE IRISHMAN.

Providence, March 22.

"It isn't the Irish comedian that has caused this uprising of the Hibernian societies, and the hissing from the stage of such people as the Russell Brothers, John Kernell, and others," declares Jack Reid, star of the "Kentucky Belles" company.

"He is only the victim. He is not the cause of the enmity which has been growing up for twenty years among sensitive Irishmen. The conventional Irish comedian of the present day is not offensive to the Hibernians, when you stop and analyze it, but they are wreaking their vengeance upon him through a mistaken idea.

"The real cause of the trouble is the eccentric acrobats, many of whom make up almost like a baboon, with great white rings around their eyes, protruding mouth, Galways, etc., and when they are not pretending to be viciously drunk they are talking with what they think is a thick brogue and saying, with a catch in their voices, 'My name is C-c-casey, be gorrah.'

"It is the men who hold the Irishman up to ridicule that have caused all the trouble. In addition the individual personality of at least one of the famous Irish comedians has not been such that true Irishmen liked him, and they could not bear to have the race they loved depicted by such as he. So they banded together and started the hissing."

"I repeat that it is not the Irish comedian at all who has caused this uprising of real Irishmen, but the man—many times a Hebrew or a German—who makes up like a baboon and holds the type up to ridicule. The Irish comedian himself is usually taken from real life. The eccentric acrobat's Irish comedian is never taken from real life.

"My own make-up is line for line that of my uncle, one of the salt of the earth, whom I loved with all my heart. He was a real Irishman, full of wit.

"But the difficulty many times, when a man has to play the role of an Irish buffoon, is in the stage manager or the owner of the show who gets it into his head that the public want this sort of thing. He is being shown, however, that they do not wish it and won't have it. I know of a number of Irishmen who have resigned from shows because they were compelled by the manager to become baboons instead of Irish comedians.

"Of course one difficulty lies in the fact that the young Irishman of the present day—the progressive, well dressed, well educated fellow—has lost sight of the fact that his grandfather was not progressive, nor well dressed nor well educated, and that it is he and his wit and characteristics that the Irish comedians portray today. Irish wit is the best in the world, and the old grandfather, and possibly the father, had it in abundance. These old characters seen on the stage are not caricatured. They are true to life, and the Hibernian societies make a mistake when they attempt to hiss them.

Let them support such comedians as the Russell Brothers, who merely impersonate servant girls whom everyone sees daily in real life, or Johnnie Ray, Barney Ferguson, Arthur Whitelaw, Jimmie Wesley Mack, Tom Nahn, Roger Imhoff. They portray the true Irishman, full of wit, fond of a joke and honest and true to the heart's core."

NO FINAL AWARDS YET

Will be a Month Before Final Awards in the London Strike Are Made

(Special Cable to VARIETY.)
By C. C. BARTRAM.

London, March 21.

It will be a month yet before the final awards by arbitrator George Askwith are made in the matter of the recent strike.

The conditions remain the same. Artists are playing in the halls under the terms laid down by the arbitrator. The case of the musicians has been ended. That of the artists commenced yesterday. There is a mass of testimony to be submitted.

After the artists, the employees will have their hearing. The awards will be made all together, and pending that, everything will be held in abeyance.

The arbitrator's private proceedings during the week of March 2 were entirely with the musicians, for whom seventy odd witnesses were presented. The case of the artists was reached last week. It was unexpected, but even so, the intricate nature of the testimony will require some time for its presentation. So far arrangements have been made for the reinstatement of half each of the stage hands and musicians. As 213 musicians were out and only ninety stage hands, how is it that the reinstatement vacancies for such different numbers were exactly 50 per cent? Is this a strange coincidence, or merely a sample of the "half-and-half" methods of the managers? Methinks it is the latter, and the lockout of 50 per cent, who must be kept on strike pay, is one of their methods of rubbing the alliance fur the wrong way. At any rate, the managers have been showing their teeth a little. In some cases those prominent in the strike have been put on to open shows and given the worst of things generally. Then a boycott of "The Performer" is on, certain perquisites hitherto granted being withheld by the managers, while their correspondence on the subject shows bad feeling is brewing. Moreover, someone seems to be doing "dirty work" in regard to the railway concession, a revival of an unprincipled scheme that was sprung some time ago, and mentioned by Harry Mountford at the annual meeting of the Music Hall Artists' Railway Association. At any rate a correspondent has written a strong letter to the "Financial News" in this matter, and it would not be at all difficult to make a good guess as to the authorship of the letter.

There are plenty of indications that the English managers would crush the V. A. F. like an egg shell if they had it in their power, while their feeling toward its "official organ" seems to be intense, since they do not care to be told plain truths, or, like Bobbie Burns, see themselves "as ithers" see them.

Perhaps the agents are getting the worst of it now, for booking is quite at a standstill, and will so continue till the final award. The old historic agency of Oliver & Holmes dissolve March 25. The position of the agents is decidedly interesting. They were full of talk about the White Rat strike, and thought the managers were going to win in a canter. Some advertised for "Non-V. A. F. Artists Only," and one firm put a sign on its door that non-Federation people only need apply, "By order of Payne and Gibbons." A limited number of agents were more conservative in their actions, and one known as "Papa Brown" even advertised for Federation members. But, generally speaking, the Janus-faced agents "cooked their goose." Of course the V. A. F. has not yet ordered plumes for its helmet, but it is as VARIETY says, and any concessions forced by arbitration will be a victory.

Notwithstanding the strike, Mr. Gibbons, or the capital for which his name is used, has assumed the Putney Hippodrome, and ordered its opening March 11, after one week's closure. One of the syndicate heads is also concerned in the deal by which Sparrow and Bawn, of the Camberwell Empire, DO NOT open the Grand, Islington, unless the courts should decree otherwise. It is understood Gibbons made a heavy offer for the place after Sparrow and Bawn had secured paper, and in turn the Grand management offered Sparrow and Bawn $5,000 to withdraw. They declined, whereupon somebody bought outright the ground underlying the theatre, and assumed the guiding reins. It will be opened by Messrs. Melville, of the Standard Theatre, Bishopgate, as a legitimate theatre. Meantime, "and thereby hands a tale," the aforesaid Standard Theatre will be opened sooner or later as a music hall by Gibbons. Such are the facts gleaned from quiet investigation, and not yet published in any London papers. The Camberwell Empire, Ltd., in which Vesta Victoria is a stockholder, has now entered suit against the Grand Theatre, asking for an enforcement of the original contract despite the Gibbons purchase of the ground. The revelations promise to be of great interest.

The Lyceum reopens Easter Monday, not as a music hall, but with Walter Howard's play, "Her Love Against the World."

George Edwardes, who made the Empire Theatre a music hall on December 21, 1887, has resigned the chairmanship of the company and his seat on the board of directors. Though the Empire did not pay as a legitimate theatre, its profits as a music hall have been large.

Walter De Frece has arranged to take over two theatres controlled by Mr. John Hart, bringing his total circuit to eighteen.

The "Washington Society Girls" broke the house record at Milwaukee and repeated the performance at St. Paul.

Nellie Wallace, Mooney and Holbein and R. G. Knowles sailed for London by the steamship Majestic Wednesday.

LEDERER HERE TO HELP.

Chicago, March 22.

George W. Lederer left here to-day for New York to take an active part in the new Klaw & Erlanger scheme of "advanced vaudeville." Before leaving Lederer admitted that his going to New York was for that purpose and declared that he was very much interested.

Lederer will arrange for production in vaudeville a series of condensed versions of his old musical comedy successes, to be cast and staged under his personal direction.

It is probable that Mr. Lederer will have charge of Klaw & Erlanger's vaudeville houses in Chicago.

RESTRICTED SONGS FOR TWO YEARS.

When "The Land of Nod" opens at the New York Theatre for an indefinite run, Joe Howard and Mabel Barrison will be in the cast. Miss Barrison was a member of the original company which opened in Chicago during the summer of '05.

Since that time no musical number in the show has been sung outside of it. Charles K. Harris had the publishing rights and restricted the music to the production through the two years.

DE LORIS ANXIOUS FOR MATCH.

"Get me a sharpshooter, Bordeverry preferred," is the plaint of John DeLoris, himself in the marksman class. Mr. DeLoris is going around with a chip on his shoulder and $1,000 in his inside pocket, the same money he had deposited to meet Colonel Bordeverry in a match, when the Colonel stopped negotiations by certain conditions.

Mr. DeLoris is so desirous of arranging a contest with Bordeverry that one day this week he offered W. S. Cleveland, agent for the Colonel, $200 if he would bring the match about.

There seems no prospect at the present moment of a shooting tournament. For some reason not divulged, Colonel Bordeverry takes no further interest in Mr. DeLoris or his challenges.

D'ESTA GAVE DEMONSTRATION.

One of the selectmen of Chester, Pa., doesn't like Harry D'Esta, of the D'Esta-Boom Family Theatre, in the Pennsylvania burg. So he raised a large noise last week in the council meeting, declaring that the house was a fire trap. D'Esta got the chief of the fire department to hold a stop watch in the entrance the next afternoon, when the house was emptied in two minutes and thirty seconds. So the mayor of the community wrote a letter commending the house for its safety, and the disgruntled alderman is now squelched.

FIRE AMONG CHILDREN.

Paducah, Ky., March 22.

A moving picture reel caught fire in Louis Farrell's five-cent theatre here, while the house was packed to the doors with school children attracted by a free show. One of the youngsters saw the flames and shouting precipitated a panic.

Carwin Luskmoine, a member of the Mack Leone stock company, who had dropped in to see the youngsters' holiday, got them quieted before serious damage was done, although several were slightly injured.

ALICE LLOYD SURPRISED.

Alice Lloyd, the English songstress, whose latest picture appears on VARIETY'S front page in this issue, had an engagement to appear at the Waldorf-Astoria on Tuesday night last at a "banquet."

Upon arriving at the hotel, instead of finding a stage and orchestra, Miss Lloyd was conducted to a private dining room, where, with the aid of a piano placed outside the door, she sang her numbers to an audience of eight diners.

VAUDEVILLE GROWING "CLASSY."

Lady Shalto-Douglas, the American chorus girl, who won fame by marrying an English nobleman, is in Meriden, Conn., this week breaking in a vaudeville sketch. "His Lordship" accompanies the company of five people as an ex-officio member of the organization. It will be seen in New York shortly.

WILDER WHOLE SHOW.

Marshall P. Wilder has put together a new act or show. He tried it out last week away from the city and this week presented it for the first time in the city at a private entertainment in the Ansonia Hotel.

The offering consists of a batch of Wilder stories and patter and a series of pictures, some of the motion variety, illustrating the world travels of the diminutive raconteur. Mr. Wilder now gives a full evening's performance.

DUNN BACK.

Arthur Dunn and Marie Glaser, who have been principals in "The Little Joker," which closed in Wilmington, Del., last Saturday, are scheduled to appear at Hammerstein's April 1. This is their first vaudeville engagement in some months.

FRENCHMAN JOINS UNION.

Mons. Berton, the musical director of "The Stunning Grenadiers," has been admitted to membership in the Musical Union. The orchestra in the Twenty-third Street Theatre refused to play with Breton in the leader's chair at the opening performance last week, and that part of the act was eliminated. His membership now qualifies him to direct the union musicians.

SUMMER VAUDEVILLE.

Rochester, March 22.

Cook's Opera House, in this city, under the management of J. H. Moore, will play vaudeville all summer. This is unusual for the house, and is caused by the announcement that the Lyceum, the K. & E. theatre here, which will open for vaudeville on May 20, or before, will continue during the warm weather.

ADGIE WANTS A SKETCH.

Adgie, the lion tamer, is looking for a sketch in which to play an animal drama. The lions Miss Adgie has reduced from ferocious beasts to docile pets have yearned for an opportunity to "act," and Adgie says they deserve the chance.

Next season is the time set for the departure, but the place is unselected.

Leona Thurber has been obliged to cancel the past two weeks owing to illness.

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance in New York City.

Jock Whitford, Union Square.
Cressy and Dayne (New Act), Union Square.
Nelson's Comiques, Twenty-third Street.
Charles Sarra, Twenty-third Street.
The Great Maximus, Fifty-eighth Street.
Mr. and Mrs. Tuesdell (New Act), Alhambra.
Ned Nye (New Act), Keeney's.

NEW ACTS OF THE WEEK

Big City Quartet.
Comedy Singing.
25 Mins.; One.
Fifty-eighth Street.

Another of Harry Leonhardt's ventures. The act shows several new ideas in comedy quartet work. All four men use comedy makeup. Robert J. Webb, first tenor, and Geoffrey O'Hara, baritone, work in blackface, the former as a "mammy," and the first and second basses as stranded and hungry actors. An almost visible thread of talk supports the numbers which are strung along this frame work. The talk is bright, which alone is an innovation in this sort of work that should recommend the organization to favorable attention. The voices are uniformly excellent. The first bass has a splendid vibrant quality and at the other end of the line a high, pure tenor is thrown into relief. All have a solo, "Sally in Our Alley," by Webb, being particularly well liked. If the decision of the initial audience is to be taken as a standard of judgment, the offering should be in demand. *Rush.*

Genarro's Gondolier Band.
Military Band.
25 Mins.; Full Stage (Exterior-Special).
Fifty-eighth Street.

This organization, without special scenic dressing, has played a few weeks about the local houses, but attracted no special attention. Newly costumed and slightly augmented it now makes a new bid with a Venetian setting of canals, moonlight effects and gondoliers. At the opening a singing trio passes across the back with the stage in half light, the number being accompanied by the strumming of guitar and mandolin. The band enters from both sides. The appeal is made at first through the picturesqueness of the setting and costuming. This being so, it was poor judgment to use a beer bottle case, with the name of the brewer very much in evidence, as a rest for the bass drum. The program runs a good deal to John Philip Sousa numbers and patriotic selections, including the ever present "Dixie." The house liked the item immensely and held it three minutes after the curtain. *Rush.*

Adolph Zink.
Songs and Stories.
18 Mins.; One.
Pastor's.

Without impersonations or moving pictures, Adolph Zink, "the little man," is at Pastor's this week with a new act, consisting of songs, some talk and dancing. The latter was the closing portion of Mr. Zink's entertainment, and it pleased the most. Dressed in a swallow-tail coat, with top hat, Zink had a funny appearance with an over made-up face. He might do better with a partner for a "feeder." The present material offering may improve with age, but it does not bring out Mr. Zink's comedy value through his size. *Sime.*

John E. Ince and Company (3).
"The Unexpected Happened" (Comedy).
18 Mins.; Full Stage (Interior).
Fifty-eighth Street.

A farce of the broadest, showing little novelty and not a great deal of sure-fire humor. Whatever laughter the number won was due to the buffoonery of Edna Reming in the role of an impossible "tough" girl. The opening scene shows father and son on their return home from an all-night "souse." The wife, a managing woman's rights female, is in Boston on business, which is the occasion of the celebration. It is brought to the intelligence of the audience through a morass of dialogue that the pair became helpless in "McGirk's" dance hall, a place, by the way, where father and son have no business to be in each other's company, and were chaperoned home by one Champagne Liz (Miss Reming). She is still in the Dobbins home when Mrs. D. returns unexpectedly. The men hide her behind a screen and while Mrs. Dobbins treats the family to a curtain lecture upon their dilapidated appearance she appears above the hiding place. This is designed as the big comedy "situation." Miss Deming secures laughs out of it, but there seems to be a tendency on her part to extend it somewhat. The early part of the sketch drags a bit, but the audience found it funny when it got in full swing. *Rush.*

Clinton and Jermon.
Songs and Talk.
18 Mins.; One.
Keeney's.

This new combination are showing the familiar type of talking and singing act. Both do rather well with the singing, and have wisely selected songs of the popular order only. Miss Jermon wears an exceedingly dressy gown. She sings a "Teddy Bear" song delightfully. They are using an exit through the audience, similar to that of Ford and Swor's, as a finish. This gained two recalls Tuesday evening.

Harry LeClair.
Impersonations (Comedy).
25 Mins.; Five (Interior, 12); One (13).
Pastor's.

It is so long since Mr. LeClair has given most of the characters he is now presenting that what might be termed a new act results. The closing "Shylock" is entirely new. In this the impersonator removes the edge of his serious effort with a dash of comedy, having a stage hand pass over a collection of lobsters upon Shylock demanding his "pound of flesh." The act is now too long, particularly the finish in "one," that running thirteen minutes. It is a welcome change from Mr. LeClair's former and familiar skit, nothing remaining of that. There is more comedy in the new act. *Sime.*

Okabe's Japs (5).
Acrobats.
15 Mins.; Full Stage (special drops).
125th Street.

This is one of the best "Jap acts," both as to material and dressing. The stage is cut off at about "five" by a gorgeous drop embroidered in gold upon a black velvet background in an intricate Japanese design. There are five Japanese men in the troupe. Three are very young. All appear at the opening in splendid robes matching the drop and change to white tights. Ground tumbling and handstand work make up the act. At this the new organization excels, particularly in the latter department, where they show a series of tricks which leads anything seen in a long time. For novelty, attractive dressing and skillful acrobats the Okabe outfit stands close to the top. *Rush.*

Apdale's Animals.
19 Mins.; Full Stage.
125th Street.

A mixed troupe of dogs, monkeys, bears and an ant-eater, with the feature tricks done for the most part by a small black bear. As the opening number this week the act scored. All the animals are unusually docile and well behaved, both while performing and while at rest. The black bear has half a dozen good tricks such as banjo playing, bicycle riding, etc. A good feat was a 40-foot dive by a monkey from the height of the proscenium arch into the trainer's arms. A fair degree of speed and a good routine of tricks kept the act moving through its allotted time entertainingly. It averages well up among its competitors. *Rush.*

Godfrey and Henderson.
"A Daughter of the Gods."
22 Mins.; Full Stage (Interior).
Keeney's.

"A Daughter of the Gods" contains nothing new or novel to recommend it. Sketches along the same lines have been rather plentiful. Patrice used a similar sketch for some time. In this piece an Egyptian princess comes to life after being imprisoned for 3,000 years. Mr. Godfrey as the young man-about-town of to-day secures laughs after a fashion although most of his comedy might be classed as silly. Miss Henderson is an agreeable appearing princess. She does very well with the part until the dance at the finish.

Keller's Arabs.
"In Morocco" (Acrobatic).
15 Mins.; (13) Five, (2) Full Stage.
Fifty-eighth Street.

"Princess Lalla," who might make a good Oriental dancer if the character of the house would permit her to, is featured. Her dance under a spot light of changing colors was a rather tame affair, particularly to the upstairs boys, who had seen the same sort of thing done more to their taste at Coney. The act is an acrobatic and drilling arrangement with the usual wall-scaling as a finish. The opening shows the Pasha's palace, where the Moorish dancing girls perform and a sextet of acrobats go through several minutes of fast whirlwind ground tumbling. This was the best of the offering. Several of the men have splendid routine of leaping feats and somersaults. They keep to the usual Zouave quick time and perform their convolutions, some unusually intricate, in excellent shape. The drill is directed by the Pasha in Moorish costume. At the end one of the Zouaves suddenly breaks from the ranks, knocking the Pasha down and carries off his favorite wife. There is a dark change to the palace courtyard and the wall-scaling is introduced as the soldiers give chase to the fugitive. *Rush.*

Stone, Wood and Cole.
"A Warm Proposition" (Comedy).
20 Mins.; Three (Interior).
Pastor's.

Without commenting upon the earthly sound of the trio's names, it may be remarked that Jack Cole is the "warmest member of the bunch." In blackface, he cuts up capers, and was liked by the audience, who also applauded the singing finale. This could have been given in "one," although the makeup of the bill did not require the act to be closed so, Harry Stone sang, in fact they all did, a mistake to be avoided by Dorothy Wood. Without her voice, Messrs. Stone and Cole could make some good music. A new song could be placed in the sketch. *Sime.*

Alta Yolo.
Songs.
10 Mins.; One.
Pastor's.

Miss Yolo is a contralto of not unpleasant quality, and in addition to the vocal efforts, the young woman sings and dresses her songs in the characters told of in the lyrics. Concluding with "Peggy Brady" Miss Yolo costumed herself as an Irish youth, looking extremely well, having a good figure to set off all her dresses. For an encore the singer had to repeat the chorus, and she should prepare another. Her changes are made with sufficient speed to attract attention in itself. *Sime.*

Toy and Toy.
Musical.
14 Mins.; Four (Interior).
Pastor's.

From the West are Toy and Toy. They have a novelty musical act in so far as the instruments are concerned. Dressed as "kids" they discover melody in different toys scattered about the room holding a Christmas tree. Zobos concealed in fruit are played and might be dropped with benefit. The closing with the brasses could be made in "one" as well. The brass instruments were well played, and earned two solid encores. While the act is not a large one, in its way and class it is excellent. *Sime.*

Mr. and Mrs. Dick Tracey.
"Courtship at Cowslip Farm" (Comedy).
23 Mins.; Three (Interior).
Pastor's.

As a "rube" Mrs. Dick Tracey has it "all over her" husband for comedy. In an eccentric part she catches many laughs. It is beyond a "Sis Hopkins" character, and shows some originality. Singing "I'm a

Poor Unhappy Maid" Mrs. Tracey gives a gleam of possibilities were she properly tutored. Mr. Tracey is miscast as an elderly farmer, and the story told by the piece is neither exciting nor amusing.

Sime.

The Mysterious Jerome Mora.
Magical.
13 Mins.; Three (Interior).
Pastor's.

The program describes Mr. Mora's act as "beautiful and mystic magical effects." With all this flowery caption in print, Mr. Mora opened the show dressed as a Chinaman. He did magic, also palming, standing far up stage with the latter, and did it well. The tricks and illusions were nicely accomplished, too. Were it not for the billing Mr. Mora would have been deemed to possess a nice little act, especially as he does not talk. Appearing in his proper person would help the magician. He should not walk close to the footlights to show the audience how difficult it is to palm a card, for he makes it very evident while giving the exhibition. *Sime.*

OUT OF TOWN.

Mason and Keeler.
"The Hero" (Comedy).
22 Mins.; Full Stage.
Poli's, Worcester, Mass.

Mason and Keeler produced here this week a new sketch "The Hero," by Porter Emerson Brown. It is entirely away from their former piece "Hooked by Crook," and develops more laughs with a much stronger character part for Mr. Mason. He plays Spider McCann, a retired pugilist, who, in giving first aid to the injured after an automobile accident, takes Monte Fiske, a battered society boy, home. Spider, with characteristic nerve, learns the young man's greatest trouble—that his fiancee has rejected him because he is not a hero. Spider phones to the chief of police a highly-colored story of the smash-up, making Monte a heroic figure in it, and the story is given out to the newspapers. The sweetheart rushes to the house where the hero is confined, but, discovering the deception, cleverly turns the tables upon Spider until he acknowledges his duplicity. Then, of course, the usual ending. Mr. Mason's Spider is capital without exaggeration, and there is a plentitude of bright lines and business that score. Miss Keeler, becomingly gowned, adds an excellent performance to a refined and attractive personality. The sketch has all the necessary elements entitling it to a first-class position in the best houses. *Kibler.*

The Angelus.
Open in One; Close Full Stage (Special Set).
Auditorium, Lynn, Mass.

The act is composed of two boys who open with songs and dances in one. The second scene shows the exterior of a church. With the aid of lights the boys are seen inside the church dressed in choir boy costumes. Again the lights are used and while the boys are singing, a reproduction of the famous picture "The Angelus" is shown. The boys are better liked when working in one, but the act scored heavily. E. V. Phelan, a local theatrical man, is behind the production.

Dave Chase.

COLONIAL.

The imposing looking show at the Colonial did not work out well Monday evening. There was a dragginess to it in both sections, particularly before the intermission, which R. A. Roberts. the English protean actor, closed.

Mr. Roberts still bills himself as the "original." Why? After Roberts, there is no one. In "Dick Turpin," Mr. Roberts has a play as well as a vehicle for his rapid changes, and he erases all favorable remembrances of any other protean artist. The Colonial audience remembered the Englishman, and applauded him liberally before and after.

Master Gabriel and company in "Auntie's Visit" proved the laughmaker of the bill. Gabriel makes a precocious "kid" of the "Buster Brown" type, but it is George Ali as the dog that makes the act. The animal's every move and position is comical, and Ali gives more expression to the pantomimic brute than could be imagined before seen. The remainder of the cast could easily be improved upon.

Morris Cronin and his company of four juggling assistants gave a well-liked finishing number. The comedy, mostly derived through the mystifying appearances of the several men made up to resemble each other, pleased, and a showy juggling club finish in which all joined brought the applause. Several slips occurred from either over-confidence or laxity. Cronin is a graceful performer himself, but the tricks are not difficult nor complex enough to excuse frequent misses.

Wylie's Dogs started the bill, and would do much better with more lively music, also more speed. Katie Rooney, although supposed to appear with a new act "and company," was minus the latter altogether, while there was not sufficient newness in the rest to merit the classification. Ladell and Crouch won several encores, and accepted several more. It reacted for the close, which might be cut down. The act should work at the most in "two," and might become more valuable thereby.

Holding over for the second week, Will Evans, from England, dropped his entire opening, introducing instead something called "Robinson Crusoe," fairly funny in spots. Mr. Evans closed with the ballet, as last week. The laughter from this low comedy was not as pronounced, owing to the loss of his own two men in it, they being employed in the "Crusoe" affair.

Frederic Rose and Spencer Kelly compose a clean-cut singing duo. The baritone uses his voice with excellent judgment. The tenor blends well, but holds himself somewhat too stiffly. They make a big impression, particularly with their medley finale of old-time airs, and did not overdo the "curtain call" game, retiring while the applause was still demanding a reappearance.

They changed places with Emma Carus after the matinee. Miss Carus followed the Gabriel piece in the next to last position. Opening with a selection which did not evidence any vocal improvement, she sang three other numbers, one which Norah Bayes first used, and the last a popular song. The house wanted to sing the chorus, but Miss Carus rebelled after extending an invitation. The orchestra played the melody again for the exit march, which was overdoing the "plugging" just a trifle.

Sime.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Anonymous communications will under no circumstances receive attention. If correspondents do not wish to reveal their identity to the readers of VARIETY, they may sign a pseudonym, but the name of the writer must in every case accompany the communication, not for publication, but as an evidence of good faith. Name of writer will be held in strict confidence, when so requested.

New York, March 18, 1907.

Editor VARIETY:

Will you kindly give this letter as much publicity as you can?

A Mr. Frank Turner engaged my wife and myself for week March 11, at Woonsocket Opera House, Woonsocket, R. I.; also seven other acts.

Business was very bad, and Saturday evening, during the performance, he left town with what money had been received during the week, and left us all to get out the best way we could. No salary, not even a dollar towards our expenses, was paid.

This A. M. I learned from several artists that this Turner has done this trick before.

It seems to me there ought to be some way of getting at him.

You can ascertain the truth of this statement by inquiry of W. F. Barry, manager Opera House, at Woonsocket, R. I., and also from the artists who were on the bill. *Harrington and Lester.*

Madison, Wis., March 19.

Editor VARIETY:

In reply to Will F. Neff's letter in your last issue, we do not doubt that others created parts in a musical comedy which we did not happen to know about, but we still claim to be the first to produce a sketch entitled "The Hall Room Boys" in vaudeville.

Dawson and Whitfield.

Lincoln, Neb., March 16.

Editor VARIETY:

Frank Traynor, a vaudeville artist, has been seriously ill for the past seven weeks with inflammatory rheumatism at the Cook County Hospital, Chicago. He would be pleased to hear from friends.

John Traynor.

Winnipeg, March 16.

Editor LA VARITE:

Ha! Ha! I demend seteesfaction. My honor has been taken from me. Oh, pardon, monsieur l' editor, I ded not men to speak so harsh. Mordiux! I have been robbed of my good name. I see in LA VARITE that a man who is called himself Guy Rawsone he say he write one act call "Beebs and Beebs." Diable! It is mine. I swear it by the shade of Napolean Bonaparte, it is mine. I play it in my La Belle France for five hundred livre a week, in La Music Hall. It is called by me "Bullfrog and Bullfrog." Oh! Mon Dieu! It is mine, I swear it. Peste! Parbleu! Morbleu! I will have reevenge. To Guy Rawsone I say Pooh! Pooh! Swords, pistols, knives, feefty paces, moonlight. Blood! Blood. Reevenge, honor, seteesfection. Vive la "Beebs and Beebs."

Jacques Francois,
The French Dramatist.

Danville, Ill., March 16.

Editor VARIETY:

In your issue of March 9 I read that Metzger & Keller, managers Crescent, at Campaign, ran away with the receipts. I wish to deny it. Mr. Keller was the proprietor of the Crescent and he left three days' receipts to meet the payroll, which was not enough, and I divided it up pro rata among the artists so they could get out of town. It was no fault of mine that Keller got "cold feet," and I was not a partner in the firm. I think your informant circulated a similar report in Campaign. *Eller Metzger.*

March 22.

Editor VARIETY:

Being on the eve of another "coon shouting" tournament this query suggests itself:

Why not try out all vaudeville acts as they do buck dancing and "coon shouting"? Dancers and singers who win championship medals double their salaries, managers bowing to the verdict of the general public. Why not subject protean artists, monologists and sketch teams to the same test?

Would not this be a good way to encourage the survival of the fittest, and weed out many incompetents who have been boosted to their present positions through pull, graft and favoritism?

I sign my name to this, but please don't print it. Under present conditions an artist who presumes to complain about anything is immediately dubbed an anarchist. *Artist.*

Philadelphia, March 20.

Editor VARIETY:

Hearing certain rumors circulated maliciously with the intent of injuring James L. McKay, manager Empire Theatre, Frankford, Philadelphia, Pa., we take this method of branding them as deliberate falsehoods. I have no interest in the matter except as a lover of justice, and a desire to benefit my professional brothers who may have heard anything said of a detrimental nature in regard to Mr. McKay as a gentleman and manager. In our experience we have found him a friend of the artist. Good managers are scarce, so when you meet one treat him accordingly.

Reily and Morgan.

Edna Farrell, playing the title role in Hanlon's "Fantasma," died in Chattanooga, Tenn., March 11. Miss Farrell in private life was Mrs. W. C. Malone, wife of W. C. Malone, manager of Wallace Park, in that city.

Fifty-two applications for membership in the White Rats of America were considered at last week's meeting, and all acted upon favorably. The McNaughtons, English comedians, were among the number.

SUMMER PARKS

THE COMING PARK SEASON

By Arthur M. Hopkins
(of Ingersoll & Hopkins.)

The coming summer park season marks the advent of the business man into active park management. This new condition is so general and will be in evidence at so many different points throughout the country that it is worthy of note and demands the close observation of those interested in the future of the American summer park.

In the past few years parks have sprung up throughout the country and in almost every instance they were promoted by people with more or less experience in the amusement business. The money, however, as a rule was furnished by men representing the best business interests of the various communities. These men naturally insisted, in almost every case, that the promoter assume the active management and all responsibility for the successful carrying out of his plans, the chief concern of the investor seeming to be that he would be called upon to devote some of his time in the administration of the park affairs.

A decided change of mind seems to have overcome the investor in many instances and he now seems anxious to take the reins of active management, placing in direct charge of the park a man who simply carries out instructions.

There are several causes for this change. Probably the chief cause is dissatisfaction with the method in which the parks have been operated. However, other important causes have been, first, the consistency with which parks have made excellent financial return, their money-making ability demanding the respect of the investor who originally ventured his money as a "flyer," and second the glamour of the amusement business which seems to affect every man who comes in direct or indirect contact with it.

With the advent of the business man, there is centered on the park business the coming season some of the best brain in the country and there will doubtless be some excellent results from this new talent.

Probably the most serious mistake the business man is likely to make in his early efforts is the cutting down of the costs of operation. In almost every other business there are two ways in which to secure a better return on the money invested. One by reduction of expenses and the second increased revenue.

Cost, in the amusement business, should be of secondary consideration and results in the way of income should receive primary attention. In other words, the best amusement manager is the man who can spend the most money, on every dollar of which he gets a good return, rather than the man who can spend the least money with relative returns.

Before the business man can be a successful amusement man he must learn this rule and it is the rule that he will learn last. As evidence of the truth of this condition, it is to be noted that in every instance where the business man has taken the reins for the coming season, the appropriation for current amusement features has been cut considerably; in some cases, almost in two.

The writer is confident that the coming season will prove the fallacy of this policy and this is one of the experiments, the result of which will be watched with interest.

The valuable current attraction is more urgently in need the coming year than at any time in park history for the reason that the novelty of the permanent features, such as rides and side shows, has pretty well diminished and there is very little new left to offer the public as permanent attractions. Managers are scouring the country for new riding devices and new side shows but practically nothing of any great merit has been found.

On account of the above conditions I am convinced that the coming year will not show as good results in most cases as did last season. However, there is a good side to this, in that the business man will learn his lesson and in future years he will be a valuable addition to the amusement park energy of the country.

The position of the investor, up to this season, has been that of the critic and in many cases he has not been a mild critic. With absolutely no knowledge of the amusement business, he has carefully scrutinized the management of the enterprise in which he was interested and because the methods were not the same as he had been accustomed to, condemned them. There is little doubt but that by the end of this season, he will be converted to many things which he roundly condemned in the past and with his conversion will come a healthier condition of affairs in park business throughout the country.

"White City," Louisville, will be the first of the summer amusement resorts to open this year. It is scheduled to throw wide the gates April 12, with Creatore as the main attraction. Col. John D. Hopkins' chain of parks in St. Louis, Memphis, Kansas City and Louisville will follow suit, being in full swing by April 19. Weil's band will be the first attraction at St. Louis, to be followed by other touring musical organizations. In the other Hopkins' establishments permanent bands will hold forth.

Dr. Orr, director of the Toronto Exposition, has been in the city this week, casting about for features for the next exhibition, to be held from August 26, next, for two weeks. The grandstand, which was destroyed by fire at the close of the exposition last season will be rebuilt with a seating capacity of 35,000. The bookings will be made through Albert Sutherland and the United Booking Offices.

The connection made between Mr. Sutherland and the United for the summer park and fair bookings means that an active campaign will be waged from now on by the United for the summer business. Sutherland has handled this branch independently for some years. His bookings have been placed with the agency, and it is expected that from 50 to 100 resorts will be taken care of this summer by the United under the direction of the agent.

The Richmond Tri-County Fair, the only independent fair in Southern Ohio, will give the exhibition on September 17, 18, 19 and 20. The officers selected at the meeting were J. M. Wilkins, president; Dr. W. B. Duke, vice-president; Benton Cahill, treasurer, and Al C. Eggert, secretary.

The stockholders of the La Crosse, Wis., Interstate Fair Association held their annual meeting and decided to hold another fair this year, the date yet unnamed. The fairs in the past few years have been a success and it is said that the displays the coming summer will be more elaborate and larger than ever.

The park located at Monticello, Ill., will be converted into an amusement resort by the Illinois Traction System, which owns the land.

At the meeting of the State Fair Committee of the Assembly at Madison, Wis., the appropriations for improvements have been reduced from a total of $87,500 to $67,500.

Victor D. Levitt, general manager for "Happyland," at Staten Island, has closed a contract with C. H. Murphy, which calls for a pavilion to be erected for a carousal, ninety by one hundred and twenty feet, at a cost of $30,000. Mr. Levitt has closed a contract whereby Joseph G. Ferrari's wild animal show will occupy a space in the grounds. Suitable buildings for same will be provided.

Contracts have been signed for Francis Ferrari to exhibit his animal show at the Jamestown Exposition. The contract calls for a mammoth show with a big guarantee for thirty weeks, opening in April.

Buffalo, N. Y., will have another summer vaudeville theatre at Fort Erie Beach to open July 1. The Charles Amusement Company will manage it. At Olcott Beach will be erected one of the largest "Figure Eights" in the country, costing $15,000.

More than $40,000 has been raised by the committee in charge of the forthcoming El Paso Fair, to be held at El Paso, Texas, in August. The remaining $10,000, the sum required to complete the subscription, amounting to $50,000, is in the hands of the committee composed of Felix Martinez, E. B. Welch, R. Kraham, J. H. Nations, Frank Leake, W. H. Austin, J. N. Wyatt, H. M. Mundy, H. L. Edwards, A. Courchesne and W. H. Burges.

The Western Trotting Association held a meeting at Milwaukee, Feb. 18th, and signed dates for the circuit of fairs in Iowa, Illinois, Minnesota and Wisconsin.

The Bullitt County Fair Association has set aside August 20 to 23, inclusive, for the Fair at Shepherdsville, Ky.

The management of Celoron Park, Jamestown, N. Y., has closed a contract with Victor's Royal Venetian Band, and this organization will supply the music at the resort from May 26 to September 8. The biggest season in the park's history is expected this summer.

The Exposition Zoo and Amusement Company was incorporated at Norfolk, Va., with a capital stock of $50,000. The incorporators are Benjamin Lowenberg, G. Asoun and J. T. Bolton.

The Kansas-Oklahoma Fair Association has reorganized under the name of the Kansas-Oklahoma circuit. At a recent meeting the cities of Topeka, Ottawa, Chanute, Iola, Parsons and Coffeyville withdrew from the association, leaving Wichita, Fredonia, Howard, Eureka, El Dorado, Newton, McPherson, Hutchinson, Winfield, Anthony, Harper, Kingman, Great Bend, Salina and St. Johns, Kan., and Blackwell, Okla. Dr. J. T. Axtell of Newton was elected president and Edward L. Teed of Hutchinson, secretary. The following fair dates were arranged: Fredonia, August 5; Howard, August 12; Eureka, August 19; El Dorado, August 26; Newton, September 3; McPherson, September 10; Hutchinson, September 17; Wichita, September 23; Winfield, September 30; Blackwell, August 7. The Western division dates are: Anthony, August 5; Harper, August 12; Kingman, August 19; St. Johns, August 26. Great Bend and Salina are to be decided. The circuit has been carefully arranged. The longest jump between towns is 38 miles.

Final distribution of the money due the stockholders in the old Champaign County Fair Association was made by Secretary A. M. Burke at Champaign, Ill. The investors received $24,969 for property which cost them at the beginning only $50. The purpose of the organization was to promote agriculture, horticulture and mechanics. The capital stock was $20,000 and was divided into 400 shares of $50 each.

East Lake Park, Chattanooga, Tenn., will be converted into an amusement resort by the Park Commissioners and the street railway company of that city.

Louisville, Ky., March 16.

Editor VARIETY:

It has been stated that the promoters of "White City," Louisville, had failed to interest the management of Wallace Park, Paducah, Ky., which is under the control of the Paducah Traction Co. The promoters of "White City" do not know anything about it, and did not know of the existence of such a park; hence, would kindly thank you to rectify this statement

White City Company,
W. H. Labb, Gen. Mgr.

J. B. Kay, of Salem, Ohio, is planning with architects to erect a large frame building for a roller skating rink. The floor space will be 120 by 65 and will have a good-sized stage on one end. It will be equipped with movable tiers of chairs so that the auditorium will be adapted for entertainments, moving picture shows and other exhibitions.

SUMMER PARKS.

The Carnival Park Association of Kansas City is building a new amusement park in that city.

Arthur Pryor, the bandmaster, will open his summer season about the middle of June with a three weeks' engagement at Willow Grove, Philadelphia. From there he goes for the rest of the warm weather to Asbury Park, N. J., where he has played for four years past.

Over twenty secretaries of fair associations attended the meeting held in Wichita, Kan., for the purpose of revising the schedule of dates arranged at a meeting in Topeka a short time ago. Several cities asked to change their dates from August 27-31 to the first week in October.

Secretary Frank L. Wirick, of the Inter-State Live Stock Association, is prominent in the scheme to transform the main business street in Sioux City, Iowa, into a rural spectacle with corn, grass and grain, during the week the Fair is held.

L. D. Mathis, general manager, Union Electric company, was in Chicago last week arranging attractions and bands with F. M. Barnes, for the Union Electric Park, Dubuque, Iowa. B. E. Gregory Fire Works Company has also placed a series of pyrotechnical displays at the park for the coming season.

The Park and Fair department of the Western Vaudeville Association is in charge of Ethel Robinson, who attended the meeting of the Wisconsin State Fair at Madison, and immediately placed three big feature acts for the exhibition to be held at Milwaukee in September.

The Amusement Booking Association will furnish all the attractions for the Dubuque Tri-State Fair; Red Men's Carnival at Tomlinson's Hall, Indianapolis, week of April 22; Salt Air Beach Park, Salt Lake City, Utah, and several features for the Wisconsin State Fair.

H. L. Messmore has arranged for the supplying of vaudeville bills for Ontario Beach and Rochester through the New York Contracting Company.

Jake Rosenthal, manager of the Bijou Theatre, Dubuque, Iowa, has drifted into a new venture which will occupy his attention during the coming summer. He has secured the booking of attractions for a large number of county fairs and parks throughout the Middle West and has already placed several feature acts with large resorts. Mr. Rosenthal will, in addition to providing acts for others, own and manage a dozen or more paid tent vaudeville shows during the summer.

Creatore is in Chicago recovering from his recent illness. The band cancelled the concert engagement at the Auditorium last week.

Kryl and his band open at Riverview Park, Chicago, May 25th.

Francisco Ferullo, formerly director of the Ellery Band, has organized a band of fifty musicians. The organization is known as Ferullo's Band, and under the management of Salvatore Tomaso.

There has been a project afoot to convert Brooke's Casino, Chicago, into a summer garden with band concerts.

Some of the newspapers have become scared over the fact that the management of the proposed summer park at the Point of Pines, in Revere, Mass., were experiencing a little difficulty in getting the financial support they desired. The work is, however, about three-fourths completed and the management on Wednesday said to a VARIETY representative: "Those who have exhibits or are preparing them for Point of Pines Park had better get them ready. That's all we have to say in response to these stories that the park is not to be opened."

The Missouri House of Representatives has appropriated $5,000 for a Missouri State exhibit at Kansas City's Inter-state Fair and Exposition, to be given at the Elm Ridge race track, beginning September 23d.

The annual meeting of the stockholders of the Polk County Fair Society was held at St. Croix Falls, Wis., and the following officers elected: T. H. Thompson, president; A. H. French, first vice-president; D. R. McLain, second vice-president; C. J. Pickle, secretary, and D. D. Sallie, treasurer.

H. B. Burton, business manager of the Star Theatre, Chicago, will have charge of several concessions for Col. John D. Hopkins at Forest Park, St. Louis, the coming summer.

Athens, Ga., will have one of the greatest fairs next fall ever held in that section.

Louis W. Buckeley, general manager Cincinnati Pure Food Exposition, which will be held April 27th to May 11th, inclusive, is in Chicago this week on business in connection with the enterprise which he promoted. Mr. Buckeley has engaged the Boston Empire Woman's Orchestra for the exhibition and a limited tour of the large cities in the Middle West.

Thomas Preston Brookes, director of Brookes' Marine Band, was also indisposed and is now convalescing at his home in Chicago.

The free Carnival and Street Fair of the Modern Woodmen of America, and the Tri-State picnic and Log Rolling Association will be held at Quincy, Ill., the week of July 1st.

The Amusement Booking Association has placed the airship "Wolverine Flyer No. 1" and vaudeville features, as special attractions with the Dubuque Tri-State Fair.

The Stevens Point Fair Association, Stevens Point, Wis., has decided to hold the Fair the second week in September. The directors agreed to join the Central Wisconsin Race circuit, which includes Wausau, Merrill, La Crosse and Chippewa Falls.

NOTES.

Maida Dupree declares that she went on last week at Hyde & Behman's with Charles H. Burke after only one rehearsal in "The Silver Moon." She was not billed on the program there, nor does her name appear on the Hammerstein bills this week. After this engagement, however, the act will be billed as Charles H. Burke, Maida Dupree and the "Inky Dinks."

Fred Niblo, his wife, Josephine Cohan, and their son, sailed for their long foreign tour Wednesday of this week. They expect to return during October next.

Frank Bryan asks that the statement as to the cause of his illness be corrected. It was said that the excessive use of a patent medicine to reduce his weight had made him ill. Instead he is just recovering from an attack of pleuro pneumonia. Mr. Bryan is now almost entirely recovered and his physician promises that he will be out in a short time.

The Grand Nest, Brotherhood of Owls, now located in Walla Walla, Wash., will remove shortly to Seattle.

At the benefit at the Academy of Music last Sunday night Fields and Ward led off with a parody on "Poor John." Vesta Victoria followed with the original, and in line came Cissie Loftus and Bonita, each with an imitation of the English woman.

The United Booking Offices is keeping an eye on the independent houses in the provinces. A report on all acts playing The Garrick, Dockstader's house in Wilmington, Del., which books direct, is sent to the St. James Building headquarters weekly. Where the report is good, the printed list of the United houses is sent to the act. Ordinarily no offer of time accompanies the list, which seems to be sent as a gentle suggestion that the act call at headquarters.

Edmund Day says he staged as well as wrote Mayme Gerhue's new act, all except five minutes of the first rehearsal during which Johnny Ford was present.

Leah Russell enters a plea of not guilty upon the charge of having married one Warren S. Harper of Harrisburg, as was reported. Miss Russell says she's already booked up on the matrimonial circuit, was only in Salt Lake City once and then not long enough to get the habit.

Leon Kohlmar has given up for the present his plan to enter vaudeville. He is now with David Warfield. Later in the year, however, Mr. Kohlmar will take up the scheme and carry it through.

Manager Short of the Olympic Theatre, St. Louis, has given the use of that playhouse to the St. Louis Lodge, No. 5, T. M. A., for its benefit which will take place Sunday, April 7.

One Vivian Whittaker, of Meridian, Miss., is in search of information, attractions, etc., as a preliminary to the opening of a summer theatre in that city.

Edna Luby will head the new "girl act" of Jos. Weber's.

Jules Ruby, the agent, says if Charles Grapewin and Anna Chance play a week in vaudeville during April he will book them; no one else.

Maude Earl, sister of Virginia, will not take out Virginia's former "Johnny" act. Miss Maude says it's not her fault, but her sister's.

W. L. Dockstader's vaudeville theatre, the Garrick, at Wilmington, Del., will be remodeled and refurnished this coming summer at a cost of $25,000.

Victor Williams is expected to return home next week from his Southern trip.

Jas. Brockman, formerly of Brockman, Mack and Belmont, has organized a new company, including the Phillips Sisters, to play "The Count's Reception."

There is little expectation among the managers of further interference with Sunday performances during the remainder of this season. Mayor McClelland is believed to be an advocate of a liberal policy where the amusement of the masses is in question, and while there may be pressure from the fanatics brought to draw the lines more tightly, it is not thought the city's chief executive will sanction any movement tending to restrict performances.

Hawthorne and Burt will break in a new act at Dockstader's Garrick, Wilmington, Del., March 29.

Helena Frederick, the soprano, is preparing a new single singing sketch for use in vaudeville soon.

Harry Richards has written a new grand opera travesty sketch to be called "Princess Mazuma" in which he will be seen presently.

Jack Sydell, Rose Sydell's brother, and Bob Cohen, agent of "The Bachelor Club Burlesquers," went on Amateur Night at the Empire, Albany, Friday, last week, in a conversation act and were rewarded by the unanimous verdict from upstairs of "hook! Hook! HOOK!"

The ministers of Schenectady have declared war upon the Sunday concerts being given by Manager Weber, of the Mohawk. They have canvassed their congregations and by agitating the matter have aroused a considerable local sentiment against the practice.

Barney Bernard left town Wednesday for San Francisco where he will take the leading parts in a revival of Weber & Fields' burlesques for a season of ten weeks beginning a week from Monday. He returns in the early Summer and will go out in Thiese's company presenting Belasco's "The Auctioneer."

Lew Watson is now doing the advance business for two burlesque companies on the road, representing Dave Kraus' "Rialto Rounders" and William B. Watson's Burlesquers, which are one week apart. He will be in town in a few weeks, one of the "twins" playing the Dewey, April 22.

CIRCUS NEWS.

Circus people in town this week were amazed to learn that the Barnum & Bailey circus proposes to jump from New York to Reading, Pa., April 20, at the close of the engagement here. This eliminates the week in Brooklyn, and the week of short stands into Philadelphia, including Jersey City, Newark, Paterson, New Brunswick, etc., which has been considered one of the most profitable in the season with good weather. This is the first time the show has passed up this time, and there is a good deal of wonderment as to its significance. The wiseacres figure it out two ways. One explanation is that this arrangement is a detail of a compromise agreement with the Ringling show which will be given this rich time undisturbed by opposition in payment for some unknown concession on its part obviating the necessity of an expensive billing and advertising fight. Those who figure it out this way are not altogether satisfied with their own conclusions. The Barnum & Bailey people have not been in the habit of compromising their fights and circus folk refuse to believe that they are about to begin. Another view of the situation is that the routing of the circus and Buffalo Bill's Wild West is a skilfull lining up of forces with which to carry on an energetic war against the Ringlings. The Cody Show, a Barnum & Bailey property, follows the circus into New York immediately upon its closing here and goes into Philadelphia by way of the New Jersey towns. The Wild West, which comes fresh and new from its travels abroad, will stay East, while the Barnum & Bailey outfit will jump West to grab the best of time there early. In that way it is prophesied Barnum & Bailey properties will flank Ringling on both sides ready to join issue in a fight should the necessity at any time arise.

On last Wednesday evening at the Madison Square Garden was given the full dress rehearsal of the Barnum & Bailey show, which opened to the public Thursday matinee, although the night was considered the "opening." At the rehearsal, starting at 7 p. m., everything moved along like clockwork. The "Dip of Death," the closing feature, was over at 9:35. Last Saturday, the circus folk and paraphernalia commenced to roll into the Garden. During the week the old-timers remarked that while they missed the presence of the late James A. Bailey, former head of the organization, the systematic management by Charles Hutchinson carried things along as well as ever. As a matter of fact, although Mr. Hutchinson nominally occupied the position of treasurer during the latter years of Mr. Bailey's life, Hutchinson was practically the manager of the circus, and its success or failure in a large measure depended upon him. Mr. Hutchinson has a large circle of staunch friends who are "rooting" for a successful season in his first year of acknowledged managership.

James DeWolfe, for many years connected with the big circus attractions, and last season with the Hagenbeck show, will be the contracting press agent with Barnum & Bailey this summer.

On Thursday next, March 28, at the matinee, will be given the 1,000th performance at the New York Hippodrome of Power's elephants.

Carl Hagenbeck has received a shipment of four African elephants—the first in twenty-two years. Previous to that time African elephants were more common than either the Indian or Asiatic specimens, but so scarce are they now that there are but one or two specimens in America.

Harry Earl will have charge of the press department for the Wallace-Hagenbeck show this Summer.

The understanding among New York circus men is that William Sells, of the Sells-Floto show, has not severed his connection with that enterprise altogether but will travel ahead making railroad contracts and attending to the billing campaign, while H. H. Tammen remains with the show as general manager.

Among the clowns with the laughter department of the Barnum & Bailey circus are Frank (Slivers) Oakley, Johnson, Borella, Ryan, Sorella, Jenkins, Forresto, Kennard, Wertz, Bennett, The Three Jeromes, Roberts, Miaco and Miaco, Bell, The Three Marvelles and Brown.

There will arrive to-day from Europe bound for a season's engagement with the Ringling show, the Mirza-Golem Troupe and Floretta Grigolatti's flying ballet. Just how the Ringlings can make use of a flying ballet under canvas is not known to the uninitiated, but it may be safely presumed that John Ringling, who made the contract through H. B. Marinelli in Paris, has the solution.

Major Gordon W. Lillie (Pawnee Bill) came to town Wednesday morning and departed the same night for the West.. His general manager, Edward Arlington, has taken offices in the Knickerbocker Theatre Building and is hard at it preparing for the coming season. Pressed as to whether he looked for a fight with the opposition, Major Lillie remarked that it couldn't be any worse than some of the things he encountered in Europe. In Antwerp, for instance, they "showed" on a lot facing a block of two-story buildings, the owners of which erected a huge grandstand on their roofs and sold seats commanding a perfect view of the entertainment for one-third the prices charged at the legitimate box office. When the organization left town their stuff was hauled to the cars under contract. All of it came along with the exception of the final load, which was traced to the stable of the truckman who contracted for the haul. It had not been removed from the wagon and when pressed for haste, the circus people were informed that on receipt of twice the price agreed upon for the haul, their property might be recovered. On still another occasion they showed on an island that had to be reached over a short bridge, the owner of which graciously consented to its use without compensation. But when they attempted to return a toll of sixty dollars was exacted.

Besides omitting the visit to Brooklyn this season, Barnum and Bailey will not play Jersey City. They have, however, billed that city for the metropolis engagement, and advertised the fact that those of the natives who desire to see the circus this year must come to New York.

Gil Robinson was an interested spectator on the opening of the big show at the Garden on Thursday night and laughingly remarked that he guessed the directors must regard him as a back number inasmuch as the box placed at his disposal was "twenty-three." "Pop Gil" hasn't missed a Barnum and Bailey premiere in New York for the past thirty years—though the show didn't always bear its present name.

Tony Transfield, a son of T. G. Transfield, the English circus proprietor, arrived in this country Saturday. He will travel this summer in an equestrian act with the Wallace-Hagenbeck outfit.

Among the features which have been booked for the Ringling show the coming tour are the Marnella-Marnits, Patty Brothers, Herzog, Cameron Troupe, equilibrists; The Clarkonians, riders and gymnasts; The Jordons, wire and aerial; Three Livingstons, comedy bar; the somersaulting automobile and the Bedinis (4).

There is a prospect of the Wallace-Hagenbeck circus becoming involved in the expected circus war in the East. The general understanding is that the combined outfit will open in Peru, Ind., where it has been wintering, April 30, working East to play some time in this territory, which is expected to be the zone of hostility between Buffalo Bill and the Ringlings.

The Karolys, an equestrian troupe, playing the Hippodrome, threaten to sue Messrs. Tate and Havlin of Hagenbeck circus to recover for a season's contract with that show for the coming summer, which was cancelled. On the other hand the Hagenbeck people declare that they have a claim against the Karolys sufficient to offset their demand and threaten, if necessary, to seize the troupe's horses. Another suit in which the Karolys may become involved is in the matter of the payment of commissions to Charles L. Sasse, the circus agent. Sasse says that he brought the Karolys over here under an exclusive contract, covering the term of their appearance in this country. He alleges that they signed with Hagenback without regarding this instrument and paid him no commissions either on this engagement or at the Hippodrome, and for a summer appearance at Luna Park, which he says he has reason to believe they have contracted for. The matter is in the hands of Sasse's lawyer, Charles L. Brown, of No. 280 Broadway.

The Dick Bell show in Mexico City closes to-night for a week in deference to the religious beliefs in the Latin country which oppose amusements during Holy Week. The acts which have made up the show since the beginning of the year close to-night and a new company opens Easter Sunday. They will remain in Mexico City two weeks and then go on tour. It is said that a distinctly lower scale of wages prevails under the management of Dick Bell than under the Orrin Brothers, who controlled the property up to last spring. Bell will run the tour through the summer this season, and his representative in New York this week signed 30 weeks with artists. This argues a continuous tour until nearly Christmas.

The Jordans, the casting act which backed a circus tour through the West Indies since the beginning of the year, arrived home Monday. They touched the Barbados and the neighboring islands and report good business throughout the trip, in which they played in theatres and under canvas as occasion required. The Jordans go with the Ringling show this summer, but declare they will tour the islands again next winter. With this plan in view they left their tents and equipment behind.

The "Great Fashion Plate Shows" will open its season on April 27. It is now in winter quarters at Geneva, O. This circus was formerly Walter L. Main's and after the destruction of the Main quarters by fire last year, the North Central Amusement Company was organized, and took over the Main show. Chas. Ettinger, a jeweler, in Cleveland, O., is president of the corporation, and other Cleveland business men are directors. Mr. Ettinger has never had any experience with traveling troupes, circuses in particular, and the investment is more in the nature of a speculation. The staff is W. F. Ferguson, general agent; Darwin C. Hawn, general superintendent; A. D. Moreland, superintendent privileges; O. W. Doud, "secretary with show and superintendent of parade;" Morris Goren, superintendent refreshment stands; Howard Damon, superintendent camp; Frank Howard, superintendent canvas; Eugene Woodward, superintendent mechanics, and it is understood that W. W. Power, of Power's elephants, will have charge of the railroad contracts. The circus will carry eighteen cars, with two cars ahead.

When Frank (Slivers) Oakley began rehearsals with the Barnum & Bailey show this week he found that all his "props," which had been left at Keeney's in Brooklyn just before he sailed, had been lost. A round of the warehouses failed to disclose them. Slivers finally found a maker who agreed to deliver the material by noon of the opening day.

According to the testimony of one who claims to have seen the railroad contracts, the Wallace-Hagenbeck outfit will be cut to 42 cars the coming season. The shows separately figure among the profession as being worth about $4,000 a day gross. As a joint organization they should be worth something in excess of that and the equipment has been pared down to a point where the balance sheet should not show a deficit on the season.

Francis Reed, who recently sold out his circus to Hargreaves' show, has been engaged to travel with that organization as equestrian director and manager. The season opens April 20 at Chester, Pa., where the outfit winters.

Shows of the Week - - - By Rush

NIGHTINGALES.

The "Nightingales" show has been patched up and burnished in many places to its great improvement, but there is still room for further betterment. The first piece and burlesque seem to have been rewritten, at least in part, and the vaudeville features are introduced in an olio instead of being scattered through the pieces, as at the opening of the season The makeup of the organization is substantially the same.

The opener "Hello" sprawls over forty-five minutes or so without action or purpose, except the ad lib business of Richy Craig and James A. Welch as the Dutchman and Irishman, respectively. This might be divided into three parts: A lot of minstrel talk by the two after the style of Thatcher and Ernest; a lot of burlesque involving a trick satchel and a whole sea of talk built up about a burlesque telephone booth. Some of the minstrel gags made 'em laugh, but the rest was only boresome.

Throughout the musical numbers bolster up an otherwise unworthy offering. Several of the costumes seem new. A badly confused program made the guessing of the leaders of the songs a rather dangerous process, as concerned the women. "My Dusky Rose," with the girls in pretty pink dresses, made an excellent number. Bertha Sherwood, who led it, according to the bills, has a splendid "coon shouting" voice. It is low in pitch and ample enough in volume to dominate the fourteen who back the number up.

Mozelle, who came into the olio with a dancing specialty padded out with posings and colored lights, led a dance involving the whole chorus. There seemed no good reason why there should not have been a song to go with it.

Craig and Frank Thorndike have a quantity of very mussy business and talk in the burlesque. They harp on the same strain, repeating a *double entendre* until its suggestiveness is forced upon the audience whether they will or no. In this connection, Mozelle, as an insane girl, delivers large consignments of noise, but very little humor. Some grewsome talk by Tom O'Brien and a lot of dialogue and business by Fred Russell and Frank DeGroot won laughs.

There are several new olio features, but the vaudeville section is injured through the musical act of Richy Craig, which closes. There is a flash of mild interest in watching the closeness with which the machine picks up its "cues," but the talk is entirely painful.

The four Sisters Leigh have a picturesque dancing and singing act with pretty dressing and a neat costume scheme. The stage shows a scene in Holland with a profile wind mill and the four girls dressed in the Dutch costume.

James A. and Cecelia Welch do well enough in their dances, but interest falls off lamentably when they talk. The tenor of the York Comedy Four appeared to be suffering from a cold. The harmony of the quartet was agreeable otherwise, and the comedy not overdone.

PARISIAN BELLES.

The new organization which came into existence in the Western Wheel when John Grieves retired from that circuit and Charles E. Taylor bought in his interest. It was at this time that Dinkins' "Innocent Maids" reorganized and several of the former principals of that show are present in the cast of the "Belles" at the Dewey this week.

In so far as the comedians are left to their own devices unhampered by the manuscript the show moves along to the accompaniment of first rate entertainment. The two chief comedians are hampered by a quantity of flat dialogue in which there is not a smile. This pair are Al Rice and Sheppard Camp.

To Leon Errol, formerly of the Dinkins outfit, falls the "fat" comedy part. He has a series of first rate scenes and specialties running through the evening and won a higher batting average of laughs than any other two members. Fred Law came next in the "rube" part. He has a funny catch line and with Errol delivered not a little effective humor.

The farce, which runs through two acts, is built to scale on the mistaken identity model. Several wild farcical ideas, long since given up as worn out, are used and a system of hurried exits and entrances by the two doubles is employed vainly to coax the laughs.

Victoria Sawtelle and Gladys Sears carry the burden of the musical department. They have good, strong voices and dress the parts neatly. "Crocodile Isle" and a quartet in the first part were the favorite numbers and were liberally encored. Kitty O'Brien led a pretty number in which the fourteen girls were becomingly costumed in colleen dresses. The numbers are neatly dressed and skillfully put on throughout. The finale of the burlesque keeps the audience in the seats to the last minute, thanks to a bathing costume worn by the girls.

Reba Donaldson opened the olio in a neat dancing specialty. The Irish reel was the best and could the costume changes be arranged to that end would make a better closing than the sailor dance.

Daily, of Daily and O'Brien, tries much too hard to be funny. Did he employ an easier stage bearing and manner, his funniments would reach further. He does exceedingly well with a loose dance and his work throughout is worth while. Kitty O'Brien, in the same olio offering, feeds lines gracefully and dances well. The finish lets them off to applanse and laughter.

Sawtelle and Sears do nicely with a neat "sister act," and Somers and Law pass in a conversational with German dialect trimmings.

D'Alva's dog and monkey act was the strengthener. The opening drags a bit, but later a good routine of comedy material is worked in and a "loop-the-loop" performance by a monkey in an automobile made a good finish.

The Whitman Sisters in their familiar novelty singing sketch closed.

FIFTY-EIGHTH STREET.

New acts aplenty mark the makeup of the bill. Among the newcomers are Genarro's Gondolier Band, the same in personnel but with a new dressing and scenic equipment; the Big City Quartet, Harry Leonhardt's new singing four; John E. Ince, comedy sketch, and "In Morocco," a composite acrobatic, drilling and "girl" act.

Beaumont's Ponies opened the show. The ponies are plump, active, well-groomed little animals and work rapidly and without urging. There is no curb used for the ring, the only ground equipment being a circle. The ponies go through the usual routine of liberty work, trotting through their maneuvers without stepping outside the bounds of the circle. The trainer dresses neatly in well-fitting evening clothes, and by his manner keeps well in the background, letting the work of his ponies speak for itself. There is a touch of comedy in a trick pony, who selects colored handkerchiefs from boxes, and the finish involves two dogs riding the ponies.

Fitzgerald and Quinn had second place. The Irishman is the backbone of the combination. He holds up the comedy end and in addition has a piano specialty which is funny. The straight man confines himself pretty completely to the business of "feeding," except in a song or two in which he supplies half of some fair harmony. They have a quantity of talk, mostly pointed, and get away with a laughable finish in "one."

George Felix and Lydia Barry were billed third, but in a new frame-up of the bill Monday night were moved into a much later place, the Ince act moving up. "The Boy Next Door" was a storm of laughter from Felix's pantomimic specialty in the early part to a lot of ridiculous clowning at the finish. Felix works quietly, but makes his simplest bits screamingly funny. Lydia and Emily Barry supply feminine interest, clothes and a graceful background for the comedian's buffoonery.

The Salvaggies keep to their half-and-half style of dressing, but have a new color combination on exhibition this week. The four girls put a whole lot of work into their short dancing act. They do not permit themselves breathing spaces from start to finish, supplying whirlwind motion to the end. They have some graceful steps in combination, and the acrobatic dancing is fast and smooth.

IOWA ALL RIGHT.

Des Moines, Ia., March 22.

The bill prohibiting Sunday performances in the theatres of the State failed to pass the legislature and has been pigeon-holed for the present. It cannot be brought out of retirement again this session. Had it been enacted into a law Sunday entertainments of all sorts would have been barred, so strict are its terms.

125TH STREET.

In its second week, some of the loose and ragged ends of R. E. Graham's farcical sketch, "Forgot He'd Moved," have been trimmed down and tucked in and the offering runs a bit more smoothly. The act makes its appeal along the broadest lines of noise, slapstick and elemental humor, and the part of Charles Copper, the inebriate lover, will never add to the reputation of the comedian of "Florodora" and "Piff, Paff, Pouff." A new member appears in the role of the Janitor. His name is Sig. Franklin, which might be taken to argue a Spanish nativity. The international situation is further complicated by his uncertainty as to whether he is playing a German or Irish dialect part.

Howard and North were prime favorites in "Those Were Happy Days." Their entertaining offering shows an unusually skillful handling of the light and shade of comedy and pathos, with the former the dominant tone. The act is away from the overworked field of dialect conversational work and makes a bright spot in any bill.

"The Stunning Grenadiers" were next to closing. Everything that the modiste and costume designer can do toward the dressing of a "girl act" has been done for this one. No more gorgeously costumed offering has been seen hereabouts this season. Four ensemble numbers with a change for each gives variety, and interest is thereby sustained. Meredith Meredro does exceedingly well with several solos and the average of singing ability among the girls is above that of the mass of "girl acts." The Lasky & Rolfe idea of noise as illustrated by the bass drums of "The Black Hussars," is repeated, only this time eight pairs of cymbals deliver the racket.

Apdale's Animals and Okabe's Japanese acrobats (New Acts) are seen for the first time in the city.

Elmer Tenley, "The Manhattan Man," has not been living up to his billing lately. He comes back with some new matter and some of the old. His talk is bright and the points scattered pretty liberally through it. The stuff touching upon the "nearly hotel" won laughs, and the street car talk was entertaining although there is a bit of roughness in its delivery which suggests that it has been put together from time to time. Tenley would probably find his monologue improved in the delivery if he took the time to write it out and learn it verbatim from the manuscript.

The Quaker City Quartet with picturesque dressing and setting were liked in their singing sketch. They are using several new numbers. They close in "one" with the laughable imitation of the colored preacher. This performance is made the occasion of burlesquing scriptural passages, which in certain audiences might be open to grave criticism as offending religious convictions.

Ray Cox has given up her telephone business, but the rest of her act remains unchanged, and Rice and Prevost, at the closing end of the bill, play their first Keith engagement the present season.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 5. New York, March 23, 1907. No. 6.

Miss Edith Helena, the wonderful American soprano, possessing the greatest vocal range ever known, has been delighting the Hammerstein audiences the past week singing for her opening number "THE NIGHTINGALE."

Miss Lillian D. Lee, late of the Joe Weber Co., who has gone into vaudeville, is singing with great success "I'D LIKE TO KNOW YOUR ADDRESS AND YOUR NAME" and "LET'S HOLD HANDS IN THE MOONLIGHT, MARY."

Victor Vamont wrote us that "SOMEWHERE" and "JUST ONE WORD OF CONSOLATION" are the biggest hits of his life. Mr. Vamont, who is now playing in Fitchburg, Mass., at the Whitney Theatre, is fast becoming the popular matinee idol of the day, as he possesses a wonderful voice.

Miss Mable Williams, late of the "Student King," is about to make her debut in vaudeville, and will introduce Mr. Harris' new ballad, "JUST BECAUSE I LOVED YOU SO."

CROSS

LETTER HEADS

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NOTES.

The Orpheum Circuit Co. has secured the contract to furnish the amusements for West End Park, at New Orleans, for the coming summer. Four vaudeville acts and pictures will be the program. Tosso's band will furnish music. Thomas S. Winston will manage the park with W. Gordon Wimberly as treasurer.

Jos. Hart will leave town April 2 for Chicago. After a stop in the Western metropolis he will tour the country inspecting his string of vaudeville acts wherever he may catch them.

"Moscow" will be the attraction at the Wisconsin State Fair, Milwaukee, early in September.

"The Italian pantomimic sketch," by George H. Broadhurst, which was presented last Sunday for the first time at a Lambs' gambol, will probably come into the hands of Jos. Hart, who proposes to manage it in vaudeville.

The Bedford County Fair committee at Shelbyville, Tenn., agreed to hold the next fair Sept. 5, 6 and 7.

Reports from Portland, Me., are to the effect that the Henry Lee vaudeville organization is playing at the Jefferson Theatre there to a business which will in all likelihood foot up over $3,000 at prices ranging from ten to thirty cents. The combination is billed as "the first real vaudeville show ever in Portland."

Joe Palmer and Wolfe Gilbert, the vaudeville pair, have severed their partnership.

Marc Klaw, of Klaw & Erlanger, is the first honorary member to be elected to membership in the Friars' Club, an organization of advance agents and press representatives. The Friars opened their headquarters in the Knickerbocker Theatre Building Annex last night with a house warming.

BURLESQUE ROUTES.

For the week of March 25, when not otherwise noted. ("L. O." indicates the company is "Laying Off.")

Alcazar Beauties—Imperial, Providence.
Americans—Avenue, Detroit.
Avenue Girls—Dewey, Minneapolis.
Bachelor Club—L. O., 25-27; Bijou, Reading, 28-30.
Behman Show—Gaiety, Brooklyn.
Blue Ribbon Girls—Star, Brooklyn.
Bohemians—Lyceum, Troy, 25-27; Albany, 28-30.
Bon Tons—Westminster, Providence.
Boston Belles—Empire, Albany, 25-27; Empire, Holyoke, 28-30.
Bowery Burlesquers—Empire, Toledo.
Brigadiers—Star, Toronto.
Broadway Gaiety Girls—Jacob's, Paterson.
Bryant's Extravaganza—Euson's, Chicago.
Century Girls—Terre Haute, 25-27; Indianapolis, 28-30.
Champagne Girls—Trocadero, Philadelphia.
Cherry Blossoms—Eighth Avenue, New York.
City Sports—L. O.; Majestic, Kansas City, week April 1.
Colonial Belles—Star, St. Louis.
Cracker-Jacks—Corinthian, Rochester.
Dainty Duchess—Lyceum, Boston.
Dreamlands—Imperial, Brooklyn.
Empire Show—Star, St. Paul.
Fay Foster—Star, Milwaukee.
Golden Crook—Greenwald, New Orleans.
Grass Widows—People's, Cincinnati.
High School Girls—Bijou, Philadelphia.
Ideals—Buckingham, Louisville.
Imperials—Empire, Indianapolis, 25-27; Terre Haute, 28-30.
Innocent Maids—Gayety, Albany, 25-27; Lyceum, Troy, 28-30.
Irwin's Big Show—Gayety, Birmingham.
Jersey Lillies—Standard, Cincinnati.
Jolly Girls—Theatre Royal, Montreal.
Kentucky Belles—Columbia, Boston.
Knickerbockers—Gayety, Baltimore.
Lid Lifters—Casino, Philadelphia.
London Belles—Lyceum, Philadelphia.
London Gaiety Girls—Lyceum, Washington.
Majestics—Gayety, Detroit.
Masqueraders—Trocadero, Chicago.
Merry Burlesquers—Metropolitan Opera House, Duluth.
Merry Maidens—Park, Worcester.
Merry Makers—Lafayette, Buffalo.
Miss N. Y. Jr.—Star, Scranton.
Morning Glories—Murray Hill, New York.
New York Stars—Bijou, Reading, 25-27; L. O., 28-30; Waldman's, Newark, week April 1.
Nightingales—Bon Ton, Jersey City.
Night Owls—Gayety, Pittsburg.
Parisian Belles—Columbia, Boston.
Parisian Widows—Waldman's, Newark.
Reeves Beauty Show—Gayety, St. Louis.
Reilly & Woods—London, New York.
Rentz-Santley—Gayety, Indianapolis, 25-27; L. O., 28-30; Empire, Cleveland, week April 1.
Rialto Rounders—Academy, Pittsburg.
Rice & Barton—Majestic, Kansas City.
Rose Hill Folly—L. O., 25-27; Gayety, Indianapolis, 28-30.
Runaway Girls—Empire, Cleveland.
Sam Devere's—Gotham, New York.
Star Show Girls—Bijou, Philadelphia.
Thoroughbreds—Century, Kansas City.
Tiger Lillies—Bowery, New York.
Trans-Atlantics—Garden, Buffalo.
Tracaderos—Palace, Boston.
20th Century Maids—Folly, Chicago.
Vanity Fair—125th St. Music Hall, New York.
Washington Society Girls—L. O.; Century, Kansas City, week April 1.
Watson's Burlesquers—Empire, Cleveland.
Wine, Woman and Song—Circle (indef.), New York.
World Beaters—Court Square, Springfield, 25-27; Empire, Albany, 28-30.
Yankee Doodle Girls—Dewey, New York.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WEISBERG.

VARIETY'S Chicago Office.

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—A more delightful, unique, and interesting headline attraction than Fred Walton, who made his first appearance here in vaudeville, has not been seen this or last season. The fantastic little pantomime with Mr. Walton as the toy soldier and capable support, proved such a treat that its success was instantaneous. Mr. Walton is here for two weeks. Mabel McKinley shared with Mr. Walton in the amount of applause and favor. Her voice is as splendid as ever, and selections, mostly her own, pleased and received several encores. Eva Tanguay, magnetic and full of dash and vim, sang several songs and scored. She looked charming in a brown velvet dress. "The" Quartet is new here. It consists of four young men who have excellent voices and sing harmoniously. It is one of the best singing quartets heard in a long time. Mr. and Mrs. John T. Powers presented a versatile sketch entitled "The Players." It consists of bright dialogue, pianologue and good singing. Mrs. Powers has a powerful soprano voice. The sketch was liberally applauded and encored. Musical Kleist gave his familiar novel musical specialty, which pleased, and Piccolo Midgets performed some athletic feats and burlesque boxing. E. J. Connelly and company in George Ade's character play "Marse Covington," retained. Mlle. Dzirla moved over from the Olympic. Mueller and Mueller have good voices, which blend well in duets. The bill also contains Elliott, Bellair and Elliott, Barry and Wolford and Charles Howison.

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Traveling on the K. & P. made a new speed record to "SUCCESS" with their breezy-cuddling Summer song

"There's Room for Us All on the Trolley"

CHORUS

There's room for us all on the trolley,
So why not come out for a ride?
You'll mix with the crowd and be jolly,
With the girl you adore by your side.
The motorman can't turn to watch you,
The conductor's too busy to see.
So why stay inside, when it's so cheap to ride?
If you haven't the price, come with me.

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OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle, Monday rehearsal 9).—The Orpheum road show, composed of "The Rain Dears," the Raggesens, Walter C. Kelly, Lester and Manning, Ed. F. Reynard, Work and Ower, Wilson's Monkey. The additions are Harry Harvey, Cole and Clemens, Brown Brothers, Ames and Feathers, Mr. and Mrs. Ben Hunn.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—Anna Eva Fay, Florenz Troupe, Mr. and Mrs. Gardner Crane, Hawaiian Serenaders, Carroll and Baker, Mr. and Mrs. Allison, Great Westin, the Daltos, Joe Whitehead and Misses Grierson, Si Stebbins, and Arcarias Trio.

STAR (James L. Lederer, mgr. Monday rehearsal 11).—The bill consists of Manola Family, Trolley Car Trio, George and Libbie Dupree, Ali Zada, Adams Brothers and moving pictures. Business is large.

LYRIC (South Chicago) (J. T. Connors, mgr.).—The Huffmans, Arthur Rigby, Yale Duo, Gilmour and La Tour, Edna Shepherd and moving pictures.

SID J. EUSON'S (Sid. J. Euson, mgr.).—With spirit, vigor and energy the jocose and animated "bunch" of choristers in dazzling spangled raiments that sparkle lustronsly in a blaze of manifold colors give the preliminaries of the "Gay Masqueraders," an aspect of much beauty and grace, and would glitter more brilliantly were the scenic surroundings agreeably effective. The show is the second and last bearing the emblem of Sam Scribner to visit us this season. While the chorus, which has evidently been recruited with discretion, contains many good-looking young girls, who form attractive ensembles, there is a weakness in the vocal department, which might be overlooked, however, for the excellent work otherwise. The opening is called "The Fixer." It was "fixed" by James B. Cooper, who plays the leading comedy part. It has a reminiscent frisky plot, in which matrimony is the feature. When the complications involved in the "story" are brought to a climax, the principals start in with "Dear Old Farm," each given one verse, taking up considerable time. The Roman scene is amusing but could be made more diverting with brighter talk instead of the stereotyped extracts from melodrama. The burlesque is called "Homeward Bound," and shows the deck of a steamer. It is an elaborate setting. The musical numbers have been well chosen and rendered effectively, particularly, "If the Man in the Moon Were a Coon," by Mabelle Darr and four girls. Miss Darr is vivacious, has a strong voice and uses it to good advantage. James E. Cooper, in a consistent semi-eccentric character, moderately bordering on the "cheerful idiot" series, made the most of the part. He is not supplied with the proper material to expect more. Charles Farrell was well cast as an Italian, his make-up being accurate, but dialect could be improved. Flossie Gaylor has an agreeable presence. There are several female principals, and all about evenly divided. Lucia Cooper was conspicuous and sang several numbers. John J. Black alternated two roles, one appeared to be an "aristocratic tramp" and the other a "rube," the former earning distinction. D. Conroy showed a clean-cut type of an old eccentric Irishman, and in the burlesque degenerated it to a typical "Tad" with a sharp brogue. There are no unsightly characters. The dressing is neat. Even the trousers worn by the male principals in the first part have been creased. An artist deserves to be complimented for his endeavor to look neat and consistently dressed on the stage. The olio was opened by Charles Farrell in a peculiarly correct delineation of the old-fashioned darkey which has been for several years held in seclusion and in the earlier generations interpreted by some of the best artists. Ernie and Honneger, monopole acrobats and dancers, showed a number of clever tricks, working easily. James E. and Lucia Cooper have a string of talk that brought laughter. "The Watermelon Trust" is the best colored act seen here in a very long time.

FOLLY (John A. Fennessy, mgr.).—An industrious and rather futile attempt has been made by the ambitious producers of the Fay Foster company to satirize or adopt in miniature form for burlesque purposes several familiar episodes contained in "Fra Diavolo," with a pretentious effort to conserve the romantic atmosphere which pervades the original opera. The management deserves commendation for the stalwart attempt to offer an innovation in the first part burlesque entertainment. A show that stands materially clean and can claim undisputed merit should not allow itself to be crippled with additional infectious matter. Although the suggestiveness is forthcoming in small quantities it creates nauseating impressions. It is absolutely uncalled for in this show. The nearest approach to a comedian in the show is Harry Cooper, with a rational dialect and make-up. The "big stomach" should be left out altogether. Cooper, with care and energy, will develop into a first-rate comedian. Great Carroll bears himself with dignity and refinement in the character of a matronly woman. Leonia Mendal, her face covered with grease paint, as an eccentric German maid, according to the hoop-skirt arrangement, carried the part with more moderation in the burlesque. Bessie Phillips is the soubrette and Gloie Eiler shows dramatic ability as well as fondness for white tights, which gives her a prepossessing appearance. She has no singing voice. Louie Dacre does not appear in the first part. She has a place in the olio and started in with a parody that brought remarks and applause for the contamination it contained. The other verses are sharp and risque. They are not the proper kind for a woman with ordinary modesty to use even in burlesque. Miss Dacre has enough ability to draw and earn her salary in any burlesque organization without resorting to the extreme borderline of impropriety. She made a hit with the clientele that rejoices and revels in vulgarity. The musical numbers have been well arranged. There is some newness in the evolutions and the girls, several good looking and shapely, are well trained and do some strenuous work, particularly in the dancing numbers and the patriotic drill. There are also some good voices and considerable screeching in the chorus. There is plenty of dash and activity. A song called "Mr. Brown" is featured, and given much heralding. The verses are suggestive in the manner they are given with emphatic "Oh's." It was sung by Miss Dacre and the girls in Oriental costumes. Bessie Phillips appears in the olio with a song which impetuously invites the occupants of the boxes to tickle her, making a hit on that score. She was pleasing in other songs. Alsace and Lorraine have a neat and artistic musical offering, splendidly staged with colored electrical effects and tasty surroundings. The selections on various instruments were encored and the act achieved success. Kresko and Groves are good dancers. The talk should be, with the exception of one or two jokes, entirely left out, or other more up-to-date substituted. Manager Oppenheimer has not the best show seen here this sea-

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SATURDAY, MARCH 23, 1907.

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son, but it surpasses many others in pretention and merit. Much comment has been made during the week by the extremes and license allowed this show.

NOTES.—Chester W. Grover, the author and publisher, has opened an office in the Onconta building. He has turned out a number of successful sketches for vaudeville use and is now preparing vehicles and parodies for many celebrities in the variety field. M. J. Murphy is associated with him.—The Inter State Amusement Company, owners and operators of the Majestic Theatre circuit in the South, contemplates building a new first-class theatre in East St. Louis, Ill., for next season. The regular vaudeville season of the circuit terminates April 20.—Ferry has finished his time on the Inter State circuit and left for New York, where he will probably stay until summer.—Chas. W. Wilshin is in charge of the vaudeville attractions at the Louisville Exposition, which opened Monday for two weeks. All the acts have been furnished by Wm. Morris' Chicago office.—The Four Mortons have closed their starring tour in "Breaking Into Society," and will again step into their former field—vaudeville, opening at the Olympic next week.—The Farrell-Taylor Trio have signed for forty-four weeks with the United Booking office. The act opens on the Orpheum circuit in August.—The new Bijou, Beloit, Wis., opened last Monday, under the management of John Hetzel.—The new theatre to be built on North Clark street by Lincoln J. Tarter, will be devoted to musical comedy, not vaudeville, as previously reported.—Owing to the sudden death of his father in California and the complications involved in the estate, which is said to be very large, Sydney Loyd, of Loyd and Fratin, has deferred his vaudeville engagements and left for his home in San Francisco to look after the interest. The deceased was one of the most prominent and largest business men on the coast.—Cliff Gordon has signed a blanket contract with the Western Vaudeville Association, covering a period of thirty weeks at increased salary.—Violet Handyside of the "Spring Chicken" company, will go into vaudeville next season.—The Empire Show will return to the Folly in six weeks, closing the season there. If the new Empire Theatre in West Madison street is completed by that time, as scheduled, it will be opened by the same organization, otherwise the show will lay off a week preceding its return engagement to the State street house.—Howard Brothers, who are now on the Sullivan-Considine circuit, have received from their agent, J. E. Shea, contracts calling for twenty-five weeks of the Klaw & Erlanger time. They open September 2 in New York State.

TROCADERO (I. M. Weingarten, mgr.).—Those who saw Fred Irwin's "Big" show early this season and admired the vocal qualities of the organization probably had their utmost anticipation completely shattered when they reviewed the "Majesties" this week and were unable to discern the slightest comparison in splendor and completeness for which the previous show, flying the same managerial banner, was conspicuous. The aggregation is weak vocally. The staging of the numbers shows conventional judgment and agility in evolutions on the part of the chorus which can justly boast a number of experienced and comely girls. The frequent ensembles are requisite and complemental in the otherwise dull pervading two acts, the first of which is immaterially called "Down the Line." The author's name is omitted. Either he desires to be absolved, or the list of names would probably take up too much program space. The only comprehensive portion is the clinching and subsequent kicking in the stomach of the German comedian, by Larry McCale, made up to represent an Irishman, with a familiar brogue. Mr. McCale is funny as a tramp in the closing section, which is programmed "For Girls Only," and replete with some humor of the crude style with several unsightly characters attired in army uniform. There is buffoonery and extreme absurdness in the situations, but devoid of any suggestiveness. Gus Fay, as a German with a big stomach that threatened to obtrude his chin, was prominent, but handicapped owing to decrepit material, as was McCale, and in fact all the others of any importance. Billy Lutz, who appears occasionally as a "rube," has an excellent Dutch dialect. He and Gus Fay as a team in the olio introduced a string of amusing talk in a distinct and effective manner. They should unaccustom themselves to the conventional style of dress and make-up. Maud Harvey, now with auburn hair and much slenderer, was quite active among the female principals, of which there are several. Miss Harvey and Evelyn Walker are given a place for their "sister" act. They wore pretty dresses studded with remarkable rhinestones, and sang in a pleasing manner with several attempts at dancing. The talk is unnecessary. Ray Wallace Anderson appeared oftener than her associates, probably due to the fact that she is versatile and graceful and better suited for the parts than any one else in the contingent. There is much to admire in her department and refined carriage even in the "tough" character. Ida Sturgis is credited with the best voice. It is not strong but has quality. Jeanette Lansford is shapely and prepossessing. She is possessed of a trilling soprano voice, which if she restrained to moderate degree without attempting to reach the high range her notes would lose their unevenness and become more natural and clear. Jack Lawrence played a juvenile part and sang one song. The costumes are neat; changes are made only in numbers requiring unusual effects. In the closing piece the chorus number was reduced to twelve. The other three or four that augmented and reduced it came from the Picchianis Family, acrobats, which consists of five women and three men in daring feats of muscular strength and cleverly conceived tricks in acrobatics. Gertie De Milt and Fanny Watson, another "sister" act, showed some clog dancing which pleased, and Larry McCale and company offered a sketch entitled "An Irish Admiral," which is neither new nor original and consists of burlesque dialogue and situations. The audience seemed to like it. The show has an abundance of weak comedy. The redeeming features are the staging of ensembles and praiseworthy frequency of the chorus in the well-selected numbers. Both settings are attractive.

SAN FRANCISCO

By W. ALFRED WILSON.

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ORPHEUM (Martin Beck, gen. mgr.).—Week 10. The bill flashes something new to us in Bert Levy, the illustrator, whose speed and skill with brush and crayon is shown to its greatest advantage by means of a well arranged screen that registers every stroke. He pleased immensely. May Tully in "Stop, Look and Listen" was another feature that caught popular fancy strong. Her impersonations of actresses were enjoyed, but it was as her real self that scored and the sketch afforded her full opportunity. The Olivottis performed well on the violin and guitar and were well received. Johnny Jones had nothing to take him out of the ranks of the ordinary monologist, but his material passed, and he drew some on the Bank of Laughter. Byron and Langdon with their Dude Detective, Louise Mink and the Dancing Daisies, the Flood Bros., acrobats, and Quigg, Mackey and Nickerson finished their second week.

NATIONAL (Sid Grauman, mgr.).—Week 11. Montana Jack and his assistant, Maritana, was the novelty feature. Knife and battle axe throwing was their specialty. The act thrills. The Messenger Boy Trio made their first bow to us with an appreciable singing and comedy turn. Their voices harmonize well and there is plenty of comedy displayed. A bunch of good parodies helped some. Sam and Ida Kelly are in their second week making their bid with a rural skit that shows them to better advantage than their opening week's offering as their reception proved. The spectacle "Dolly in Frogland," Jerome, Fremont and Jerome's production, opened the bill and registered. Ed Dolan, Irish comedian, went well. Edsall and Forbes in a finished one-act comedy "Two Rubes," closed the show.

WIGWAM (Sam Harris, mgr.).—Week 11. Sanford and White opened the bill and showed up well. The woman holds her own with some pleasing selections on the brass instruments, and the man gives some clever impersonations, that of the Italian being especially good. The Waddells ran the gauntlet with song, dance, comedy and club swinging, and made a good showing. Together with his club swinging the man has a line of well placed talk that is entertaining. There is no connection between the straight song and dance with which they open and the comedy in characters that follows, giving the impression of two distinct turns, a lack of concreteness that could be remedied with advantage to the act. Alf Holt and his mimicry was well liked by the Southsiders, and they did not hesitate to call for more. His whistling still has the heaviest swing. Donglass and Ford, both Friscoites, come back to their own, after an extended tour, and are well received not only from personal popularity, but from real merit as well. The Mangenes, acrobats, are on the bill. This is the combination that includes the clever youngster referred to in the report of the National, Feb. 25, when owing to a mistake in the program they were listed as the Four Zeiglers. The miss still scores. Chas. Duncan, character vocalist, and Fred Lancaster, baritone, finish the bill.

EMPIRE (Wm. Weston, mgr.).—Week 11. The Juggling Thorns, working in an exceedingly showy setting, have an act that ranks well in its class. Hyde and Robinson furnished the laugh winning portion of the olio. The straight man has a smile that won't come off and a laugh that is infectious. He proves an excellent feeder to his partner working Dutch. Eva Ives in illustrated ballads furnished the olio. "King for a Day" proves one of the best that the James Post Co. has offered. There is novelty in some of the situations and the comedy role is well suited to Post's talent.

LYCEUM (C. H. Weber, mgr.). Week 11. The dramatic curtain raiser was on the melo-dramatic order and entitled "The Mountain Mystery." There is merit in the burlesque offering, the Two Buzzards, Bernard and Bell, making the most of their opportunities in the comedy roles. This week sees the finish of the dramatic productions, and henceforth the policy will be strictly burlesque. The field seems ripe for that class of entertainment and this may fill a long felt want.

MISSION (S. Fried, mgr.).—Week 11. The Bothwell Browne Co. of juvenile players offered a creditable travesty under the title "Scenes Behind the Stage." Splendid scenic effects and some good numbers, well rendered, added zest to the production. Chas. Oro & Co., who replaced the Watson Co. in the farce section of the bill, made their bid for favor with "Chop Suey."

CHUTES THEATRE. Week 11. Salmon and Chester, sketch artists, Honey and Mora, Horizontal bar, Mack and Vahola, comedians, Ventura, song and dance, Tyler and Story, xylophone, Quigg and Mack, comedians, and the Voltons, acrobats.

NOTES.—Bert Donnellan left for Salt Lake 14 to assume the active management of the Considine house there. Tony Lubelski has bought a residence in the fashionable district of Oakland, Cal. The impatience of the stage manager at the National last week deprived that house of a good card. The Jerome, Fremont and Jerome act calls for the assistance of two outsiders to fill in the setting as toads. The two youngsters who had been engaged failed to appear and Jerome reported his predicament to Manager Grauman. Al Onken, of the Considine force, was present, and an argument started as to whether they, Onken and Grauman, could fill the breech, and finally ended in a wager whereby both agreed to assume the missing parts. The heads had been adjusted, and both about to take their places, when the curtain was rung up and the house lost an added attraction.—Archie Levy, the booking agent, last week presented Sid Grauman with a diamond studded initial watch fob upon the occasion of his birthday anniversary.—J. J. Leland and wife will be professionally known as Leland and Dollard.—The Unique Theatre, San Jose, Cal., reopens 18 under the management of Faradsy & Ehn.

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This has been a week of big business at all the variety houses. Lent has not had as much effect on the attendance as was expected. An item of interest is the fact that the American Comedy Four, from the Keith house; Joseph Hart's "Electrical Crickets," from the Orpheum; Les Jundits and Ford and Swor, from Keith's; West and Van Sicklen and the Four Melvins, from the Orpheum, all volunteered for the benefit performance for Henry Clay Barnabee at the Boston Theatre on Friday of this week.

The Keith show has three big cards and a lot of small ones. Julius Steger is headliner, and pleases everybody. The playlet tells a vitally interesting story, is well acted, and Mr. Steger's singing rounds it out well. The American Comedy Four in burlesques of Vesta Victoria's songs goes mighty well, and the negro sketch called "The Sunny South," although altogether too short, is easily third in interest. The players put a lot of vim into their work. The Moulier sisters, on the horizontals; Les Jundits, equilibrists; Dick Lynch, with his burlesque ballads; the Ward brothers, in some new dancing steps, Hawley and Scott, in "Just Married a Week"; Max Millian, violinist; Margaret Webb and J. Waldo Connelly, in "The Waitress and the Pianist"; Ford and Swor; Earl and Curtis, in George Cohan's farce, "To Boston on Business"; the De Vole Trio on the Roman rings, and George Whalen, baton juggler, comprise the bill. J. Waldo Connelly, the pianist, makes a real hit from the fact that he knows all the orchestra by name, and is constantly "jollying" them during his act. Connelly used to be the theater's pianist. The new plan of reserved seats seems to grow in popular favor, and now that the employes have got used to the new line of red tape necessary to handle the system, they like it.

Manager A. J. Duffy has worked a complete change in the atmosphere at the Orpheum, and is rapidly creating an esprit de corps that means much for its success. Joseph Hart's "Crickets" are the feature here this week, this being their second time in Boston. The act goes better than it did at Keith's previously. Norma Seymour still leads. Charles Mack and his company in "Come Back to Erin" gets a big reception, for it is a particularly timely sketch this being St. Patrick's Day week. Milt Wood, billed as "vaudeville's greatest," does some new stunts with the wooden

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shoes, using a chair for some difficult steps. George W. Day hit the crowd just right this week by using in his monologue a parody on Jerome's twelve-column hypothetical question. One of the local papers wanted George to allow them to "play it up" as a feature on their amusement page Tuesday, but he wouldn't allow it, for fear some other monologist would "cop" it. West and Van Sicien do a novel instrumental act, which would be better appreciated if Miss Van Sicien would enunciate more clearly. Adams and Mack, burlesque magicians; Caron and Farnum, acrobatic comedians; Alf Grant and Ethel Hoag in "A Little of Everything," and the Four Melvins, really great gymnasts, complete the bill. It rather looks as though the Orpheum had got to do some more advertising in order to get the attendance up to where it ought to be. The policy of not having some star of renown each week has caused a drop in attendance that is very noticeable in the mezzanine balcony.

Sam Rice and the "Merry Maidens" Company are at the Columbia this week with a very good show. "The Heir to the Hoopla" and "A Necktie Party" are the burlettas. The ollo is somewhat better than usual. The Ferrell Brothers are the high card, doing a remarkable bicycle act. Patti Carney makes good with her ballads, and Edith Murray sings and dances well. Joe Ward and Maud Raynor's comedy singing goes well, and Burton and Burton, instrumentalists, follow suit. Second best bit of the ollo are George Johnson and Gene Jerg, who have some really new and funny parodies that they spring. Sam Rice is the feature of the burlesques. He is funny, and makes his points legitimately.

"Don't leave your seats until you have seen the 'Demon Dance' " is a phrase scattered plentifully through the program of the Lyceum this week, and the dance is worth waiting for. It is a feature of "The World Beaters" show, headed by James S. Kearney and Ralph Ash. "Caught at Last" and "The Isle of Rubbernecks" are the burlesques. Bohannon and Corey lead the ollo with their quick change act. Sylvan and O'Neil do a comedy act that goes well, and the featnre of the bill is Les Romanos, five shapely young women, who do a conventional acrobatic act cleverly. Warren and Brockway get recognition easily by a comedy music sketch. The "Demon Dance" is a novelty, the dragon being about twenty feet long, breathing fire. The girls who make up the dragon deserve a good salary. A sensation in the moving picture display is the film depicting the events leading up to and including the Thaw-White tragedy. Business at the Lyceum is very good.

With the gallery, balcony and standing room places jammed to repletion at every performance, and the orchestra of "parlor chairs" filled most all the time, the Howard management feels sure that its new policy of burlesque and vaudeville continuously was a good move. The "Innocent Maids" are here this week and are putting up a good show. They put a great deal of life and snap into their work, and the burletta "In Chinatown" has much more color than is usual. Hill and Hill do a cycle act that is full of darling; Sadie Heusted, Harry and Julia Seyons in "The Census Taker," Hughes and Hazelton, and Smith and Coveney comprise the show's ollo. For the vaudeville offering of the house itself, the list is headed by Joe Flynn, whose new skit is even better than "Let It Alone." Carter and Bluford, colored, do a good act; Diamond and Smith, illustrated songs; the Todesco-Keating Trio, with a novelty in the wheel line; Cramer and Beverly do a clever dancing act; Camille and Fona; Robert Winstanley, champion Lancashire clog dancer, complete the bill.

Sam Scribner's "Gay Morning Glories" blossomed out at the Palace this week, and their ollo, with that of the house, made a big bill. "The Three Admirals" and "A Night in Japan" are the burlettas, in which Alma Glocker, Etta Cooper, Elsie Harvey and the Phillps sisters hold high carnival. Elsie Harvey, with Ryan and White, wooden shoe dancers; Charles and Anna Glocker in baton juggling; Tom and Lniu Robinson and Bedini and Arthur, comedy jugglers, make up the show's ollo, which is very good. The Palace company put on New Nelson, mimic; Bolden and Quinn, musical artists; the Hydes, comedy sketch team; Barlow, Weeks and Reed, comedians; the Zarell brotbers, comedy acrobats, and Howard and Colby. The feature of the moving picture show was the film of the Thaw-White tragedy. This went particularly well.

At Austin & Stone's this week "The Lady of the Panthers" is the big featnre. The act she does in the iron cage with her beasts in hair-raising. Sig. Balboni, Italian sculptor, is exhibiting rapid modelling, and incidentally is making a fine bust of Col. Frank P. Stone. The German Rose, miniature musical marvel; Monsnlla and Russell, athletes, complete the list in the curio hall.

Moving picture theatres are in the height of their popularity here, and another beautiful one is being constructed on the corner of Washington and Beach streets, to be called the Theatre Premier.

At the Theatre Comique the feature this week is "The Spy." "The Conjuror's Pupil," "Little Tich" and "Is Marriage a Failure?" are three other strong attractors.

The Passion Play in motion pictures furnishes the bill at the Lyric this week, with George Bryan singing the illustrated songs.

Manager Knapp, of the Eden Musee, is perfectly satisfied with the manner in which the Eden Musee and Chamber of Horrors is catching on here. He has added a number of new groups since he opened, and is to make frequent changes. He is handicapped, however, by a location that is just a trifle out of the line of travel, and needs to advertise his house more extensively, for thousands of people in this section do not yet know that there is an Eden Musee in existence.

CINCINNATI.

STANDARD (Charles B. Arnold, mgr.).—Irwin's Big Show. "The Only Pebble on the Beach" is the title of the opening burlesque, which is fairly well done. There are eighteen members in the chorus; all sing fairly well and are neatly gowned. Many changes are made and tights are used frequently. Marie D'Oyle displayed a strong contralto voice. Pearl Lussier also did very well. The ollo starts off with Sales and Roberts, sister team, followed by Devine and Williams, Hagan, Westcott and Bennett have an excellent singing specialty. Goldsmith and Hoppe, good musical act. Austrian Rastlebinders, eight in number, have an attractive military drill. PEOPLES (James E. Fennessey, mgr.).—W. B. Watson's Burlesquers. "The Mormons" serves to employ all the company, with W. B. Watson as chief comedian. They start off with a lot of suggestive talk, which is rather "raw." The singing of the chorus of fifteen is much better than the average, while the dressing in most is tasteful and elaborate. The ollo consists of the Millership Sisters, singing and dancing, very good; Yamamoto Brothers, striking feats on the wire. Gracie and Reynolds, knockabout team, close the ollo. COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10:30).—An average show is offered this week. Valerie Bergere and company in "A Bowery Camille," sketch, enthusiastically received. Alexandra and Bertie open the bill in excellent aerial act. Gillihan and Murray, singers and dancers, made good; Fannie Rice and her doll burlesquers went well for 20 minutes; the Three Leightons "A One Night Stand in Minstrelsy," excellent dancing and singing. Lew Hawkins has improved his act and gets away with a lot of funny talk and parodies. Searl and Violet Allen and company, "The Traveling Man," a big winner. Vasco, the mad musician, plays 28 different instruments in about 20 minutes, good; Sherman, De Forest and company, "A Jay Circus," excellent laughing number. M.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr. Monday rehearsal 10).—Kelly Brothers, bag punchers, pleased; Della Taylor, singer, excellent; La Vine Cimaron Trio, "Imagination," fair; the Oliverla Musical Trio, fair; Gracie Emmett and company, "Mrs. Murphy's Second Husband," very good; Eddie Leonard and company, "Land of Cotton," fair; Melville and Stetson, comediennes, good.——GAIETY (H. B. Nichols, mgr.).—Edward Hayes, "The Wise Guy," a good entertainment.——EMPIRE (Thos. R. Henry, mgr.).—The "Trocaderos" present the neatest show seen here this season.

MARTEL.

ATLANTA, GA.

STAR (J. B. Thompson, mgr.).—Dollie Demont, songstress, fair; Lew Golden, Hebrew monologist, average; the Earle Sisters, clever artists; Jno. B. Morris, black-face comedian, good; Grace Francis, songstress, fine; Lindley and Bell, good; Mamie Dushap, songstress, fair; concluding with the farce, "Who's Harry?" by G. W. Milton and company.

BRIX.

APPLETON, WIS.

BIJOU (Harry Danforth, mgr.).—Week 11: The Solos, mirror dance, big hit; Ed Crawford, comedian, very good; De Vere and Van, musical act, good; Alice Saylor, illustrated songs; Fields, comedian, very clever; Innes and Ryan, best talking act in the city.

GEORGE KOHLER.

ATCHISON, KAN.

EMPIRE (R. U. Rieley, mgr.).—Week 10; Ashland, violinist, good; Uly and Paka, singers, very clever; Alice Lavigne, song pictures, very good.

R. J. BOSONKO.

AUBURN, N. Y.

BURTIS OPERA HOUSE (E. S. Newton, mgr. Monday rehearsal 10:30).—Grace Kelffir, charming comedienne; Frank Clayton, eccentric monologist and musical artist; Hurl Falls, hand equilibrist; "Comontino," slack wire; Montambo and Falls, comedy acrobats; Herr Jansen and company, magicians and illusionists. The whole bill pleased.——NOVELTY (F. J. Murphy, mgr.).—Semi-weekly change of moving pictures.——THE THEATORIUM (C. B. Moore, mgr.).—Semi-weekly change of moving pictures.——DREAMLAND (Wm. McCarthy, mgr.).—Semi-weekly change of moving pictures.——AUDITORIUM ANNEX (F. S. Newton, mgr.).—Weekly change of moving pictures and vaudeville.

BILLY JOYCE.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr.).—Emerson and Baldwin, jugglers, very good; Bertie Fowler, imitations, very clever; The Three Roses, musical selections, liberally encored; Julia Redmond and company, "Too Much Married," very laughable; Duffin-Redcay troupe, acrobats, well received; Julian Rose, monologue, liberally encored; Carl and Mary Ohm, animal educators, very good—NEW MONUMENTAL (Sam. M. Dawson, mgr.).—"The Star Show Girls" with Cunning, the jail-breaker, the drawing card.——GAYETY (Wm. L. Ballauf, mgr.).—The Night Owl Burlesquers. The chorus was poor and the comedy work of the comedians only passable.——TRAYMORE CASINO (F. Keidel, mgr.).—Welsner Sisters, song and dance, good; Myrtle Nelson, songs, good; Butler and Lamar, sketch, fair; Miss Hall, songs, excellent.——ZOO RINK (Col. P. J. Mundy, prop.; Louis J. Beck, gen. mgr.).—Ping-Pong, the clown with his educated wild pigs and boars created much merriment.——NOTE.—Louis J. Beck entertained as his guests Mr. Joe Schaefer and Mr. Smith, of New York, also Yates Pennington, general representative of Maryland.

SYLVANUS.

BATTLE CREEK, MICH.

BIJOU (W. S. Butterfield, mgr. Monday rehearsal 10:45).—Master Slater, juvenile comedian, good; Brothers DeVan and dog, acrobats, very good; the Carters, musical act, good; Gibson and Garvin, incubated babies, good; Don Coates, illustrated songs; Baritone, good.

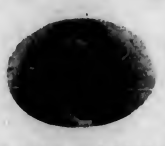
N. RITCHIE.

BAY CITY, MICHIGAN.

BIJOU (J. D. Pilmore, mgr.).—Truman Seymour, illustrated songs; Fox and Summers, comedy sketch, fair; Susie Goodwin, coon shouter and imitator, ordinary; Douglas and Douglas, assisted by a dog, very good; Three Millers, musical act, fair.

H. C. HERTZ.

SAY, QUIGLEY



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BINGHAMTON, N. Y.

ARMORY (H. A. Bailey, mgr. Monday rehearsal 10.)—John and Bertha Rich, comedy singing dancing act, fair; Kronoman Brothers, comedy acrobats, good; Maud Edwards, female ventriloquest, very good; the Zingari troupe, good singing and scenic dressing; Dora Ronca, "The Girl With the Violin," good; the Great Henri French, music, magician and impersonator, very clever; Monroe, Mack and Laurence, "The Servant Girl Question," good; kinetograph, very pleasing.
JOGGERST.

BLOOMINGTON, ILL.

CASTLE (Wm. Avery, mgr.).—Hatch Brothers, comedians, big hit; Smith and Arado, singers, dancers and comedy stunts, good applause; G. Herbert Mitchell, monologist, very good; Lillian Walton, vocalist, pleased; Latoy Brothers, acrobats, took well, and brought a good hand. A. L. H.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Les Arlbos, novel; O'Connor Sisters, fair; Knight Brothers and Sawtelle, excellent; Bellman and Moore, good; Raymond and Caverly, clever; W. H. Thompson and company in "For Love's Sweet Sake," well acted by clever cast; Geo. Evans, hit; Rosaire and Doretto, fine.——GARDEN (Charles E. White, mgr. Monday rehearsal 10:30).—Bob Manchester's "Crackerjacks" was a hit. A good company of burlesquers. The Thaw-White tragedy in moving pictures a feature. Next: "Transatlantics."——LAFAYETTE (Charles M. Baggs, mgr.).—Miner's "Americans" were a good drawing card, featuring in moving pictures the Thaw-White tragedy. Next; "The Merry Makers."——WASHINGTON (Lewis F. Linn, mgr. Monday rehearsal 10).—Hamlin, the perfect gymnast, good; Harry L. Reed, illustrated songs, fine.
DICKSON.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11.)—"Polly Pickel's Pets in Petland" heads the bill; others were, the Exposition Four, pleased; Mosher, Houghton and Mosher, bicycling, good; A. C. Duncan, Nettie Carroll, wire walker, good; Scott and Wilson, acrobats.——LYRIC (Ed Anthony, mgr. Monday rehearsal 11.)—All Sid and Harding head the best bill of the season; Mlle. Olive, juggler; Joe Edmunds, monologist; Raymond and Clark; Madell and Corbley.——STAR (Drew and Campbell, mgrs. Monday rehearsal 11.)—Hhe Rialto Rounders with Sam Howe offer a very good show and olio.——EMPIRE (Geo. Chenet, mgr. Monday rehearsal 11.)—The Transatlantic Burlesquers, Al. Friend and Mack are the principal comedians.
WALTER H. HOLCOMBE.

DALLAS, TEXAS.

MAJESTIC (B. F. Muckenfuss, mgr. Monday rehearsal 10).—Francesca Redding and company in "The Cattle Queen" headed the bill this week. Dixon Brothers made the hit of the bill. James and Bonnie Farley have an excellent act and well presented. Claudine Riley received several encores. Avery and Pearl made a good impression.——LYRIC (W. H. Rice, mgr.).—Casad and Devere were headliners on a good bill; Harry Mick pleased; Lagerne and Malvirni, excellent; Edwin Edwards, and the motion pictures. E. A. A.

DANVILLE, ILL.

LYRIC (Fred Hartman, res. mgr. Monday rehearsal 10).—Wilson and Rich, blackface singers and dancers, very good; Buckley's dogs, good; Maud Le Paige, singing and dancing eccentricities, good; Gilroy, Haynes and Montgomery, great.
TRIMBLE.

DAVENPORT, IOWA.

ELITE (Chas. Berkel, mgr. Monday rehearsal 11).—Bill March 11: The Vernons, singers and paper cutting, good; "Bodlon," wire act, good; Walter Beemer and juggling girl, good; Cliff Dean company, sketch, hit; Lean Kline, illustrated songs, good; Ahern and Baxter, acrobatic comedians, very good; Jerome and Morrison, sister act, good; Belle Gordon, bag punching, the talk of the town.——ORPHEON (Oscar Raphael, mgr. Monday rehearsal 11).—Bill 11: Russell and O'Neil, Irish comedians, good; Virginia Rankin, vocalist, good; Zemo-Zemo Trio, novelty comedy wire act, very good; William Gross, monologue, good; Stemm and Le Grange, musical act, good; Ray Vernon, character comedienne, good; The Four Graceful Grohs, balancers and contortionists, hit. Closing with Dan Russell's comedy, "The Silent Partner."——FAMILY (J. A. Munro, mgr. Monday rehearsal 10:30).—Bill 11: Maude Le Page, eccentric singing and dancing, good; Howe and Edwards, sketch, good; "Rinaldo," the wandering violinist, made a tremendous hit; Joseph Callahan, character actor, "Great Men of the Past and Present," a tremendous hit; De Coe, the man with the tables and chairs, very good; Ben F. Cox, character singer, good; Marguerite Newton and company, sketch, hit; Harry Harvey, the quaint Hebrew, big hit; "Creo," novelty, and keeps the audience guessing. It is new here and scored.——NOTE.—Master H. H. Taylor, the seven-year-old son of Rube Taylor, manager of the Illinois Theatre, Rock Island, Ill., was made an honorary member of the Tri-City Stage Employees Association. Mr. Taylor gave his house attaches a banquet.
LEO B. GRABBE.

DES MOINES, IOWA.

EMPIRE (M. J. Karger, mgr. Monday rehearsal 11).—Week 11: Rossley and Rosstelli, "A Widow's Courtship," fair; Will Hart, blackface singer, good; Byers and Herman, pantomimists, a headline act that scored heavily; Whelen and Searles, "Meyer from Cincinappilos," were well received; Casey and Le Clair, Irish sketch, excellent; Nebbe and Bordeaux, singers and portrayers of Italian characters; Beyer and Johnson, good bicycle act.
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DES MOINES, IA.

EMPIRE (M. J. Karger, mgr. Monday rehearsal 11).—Belle Gordon, "The Athletic Girl," an entertaining exhibition; Maxwell and Dudley, "Sweet Charity," exceptionally good; The Kinsners, equilibrists, very good; Fyvie Dench, contralto, well received; Kollins and Clifton, banjoists, popular selections, well rendered; Readick and company, "Last Man," good; Le Maire and Le Maire, Hebrew impersonators, fair. C. L. J.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10.)—Ethel Levey is the feature and captivated her audiences; Frank Bush, a big favorite here, gave some new stories; the Eleven Metzettis are strikingly clever acrobats; Frans Ebert and company in "Dan Cupid," scored a big hit; Brown, Harris and Brown were the laughing hit; Lillian Apel (a Detroit woman), with her piano specialty, was given a big reception; the Arlington Comedy Four are good singers, and made a hit; Dora Martini, on the flying trapeze, was a good opening number.——LAFAYETTE (Dr. M. Campbell, mgr. Sunday rehearsal 10.)—Fred Maltese and company in "The Wrong Mrs. Appleton" made a hit; the Baker troupe of bicyclists are experts; Marguerite and Hanley, acrobats, good; Philbrooks and Reynolds, "Miss Steno, the Stenographer," laughing hit; Wise and Milton, singers, well liked; John F. Clark, in a monologue, went well; the Castanas, novelty dancers, good, and Mary Maddern, comedienne, pleased.——CRYSTAL (J. W. Nash, mgr. Monday rehearsal 11.)—Ethel Whiteside and her picks are headlined and pleased the patrons of this house; Mae Turney, appeared in some stunning gowns and made a hit with her well selected songs, the three Seamon children were liked; Dracula, contortionist, has a good act, and Anson Scherhart sang some new illustrated songs.——AVENUE (Dred and Campbell, mgrs.).—William's Imperial Burlesquers. The burlesquers. "A Night in Paris" and "Off to the Front," were good and introduced some new comedy and songs.——GAYETY (Harry Hedges, mgr.).—The Bowery Burlesquers gave one of the best shows of the season.——NOTES.—Dorch and Russell, musical artists, have a new act in preparation for next season.——Susie Goodwin closed here with the "Me, Him and I" company; she is booked by the Western Managers' Association for vaudeville dates.——Lou Gilmore was among the professionals initiated into the Detroit Lodge, No. 1, K. E. P., last Wednesday night.——Mae Turney was offered a good part with Irwin's Majestics for next season, but declined in order to play vaudeville dates.——Willa Holt Wakefield is out of the bill at the Temple on account of illness.——Nate Lerpzig, now playing private entertainments in London, England, and who performed for King Edward, has been booked by the Moss & Stoll tour for five months, commencing in July.
LEO LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr. Sunday rehearsal 11).—"Avenue Girls" are pleasing the patrons with a good show. Special attention has been given the singing numbers. Elsie Leslie and Olga Orlof are heard to a good advantage. The olio is a good one.——BIJOU (Jos. Maitland, mgr.).—Harry Booker and company in a clever comedy sketch, "The Walking Delegate," hit; Harry Brown, cartoonist, pleased; Frank Jones and Lillian Walton, rural skit, won favor; Chris Lane, monologue, pleased; Ansel and Dorian, hand balancers, numerous encores; Arnold and Gardiner, "The Minstrel," fine.
HARRY.

ELKHART, IND.

CRYSTAL (Geo. W. Lowrie, res. mgr. Monday rehearsal 11).—Mlle. Carrinos shows a well-trained troupe; Craine, Long and Craine take well; McCusick and St. Leon, moderate hit; Gerdie Gardner, Walter Joseph, Clarence Wiley, Charles Bathurst, all above par.
D. A. B.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—Gavin, Platt and Peaches, excellent; Zara and company, good; Sanford and Darlington, interesting; Tom Heffron, fair; Dawson and Booth, mediocre.——RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Deery and Francis, Jessie J. Haynes, Annie Goldie, Margaret La Vann, May Milburn and Lottie Fayette; excellent bill.
J. M. BEERS.

FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr.).—The Phays, Flamaturgy, excellent; Pongo and Leo, aerial comiques, good; Beatrice McKenzie, Walter Shannon and company, "A Shine Flirtation," very good; Jas. Callahan and Jennie St. George, "The Old Neighborhood," fine; the Majestic Trio, colored singers and dancers, great; the Four Everetts, foreign artists, clever.——PLEASANT STREET (D. J. Casey, mgr.).—Joe Harrison and Brownie Cope, sketch, fine; Brand Sisters, singers and dancers, very good; the Spakennos, contortionists, fine.——BOSTON (H. R. Benn, mgr.).—Red Raven Burlesquers and Vaudeville show; Green and Weather, unicycle act, good; Dollie Clifford, singer, clever; Shaw and Shaw, songs and dances, very good; Waldo Whipple, minstrel, good; Lillian Sutherland, ballad singer, pleasing.
E. F. RAFFERTY.

FRANKFORD, PA.

EMPIRE (J. McKay, mgr. Monday rehearsal 10).—The bill this week is good, with the exception of the Dalys, who use the old telephone gag, with some gags which are not tolerated in a family theatre.——PEOPLE: The Dalys, Bartlett, Gorman and Bartlett, Arthur Yule, Allie Simpson, Brady and Mahoney, Bradley and Davis and Elmer Truitt.
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GLOVERSVILLE, N. Y.

FAMILY (Fred DeBondy, res. mgr., rehearsal 10).—The Two Franciscas, fair; Hayes and Haley, "The Clerk and the Bellboy," hit; La Bretta Trio, mediocre; Latell Bros., scored; Agnes Lynn and company, "Musical Caprice," good singing.
MOWERS.

GALESBURG, ILL.

GAIETY (J. H. Holmes, mgr.).—The Be-Anos, comedy contortionists, good; George Mundweiler, illustrated songs, excellent; Marcelle and Lanett, comedy bar act, clever; Pete Baker, comedian, very good; Berry and Berry, comedy musical act, exceptionally good; Spellman's Bears, the features. ——BIJOU (F. E. Payden, mgr.).—Half week 18: Maude Watters, black-face, fair; Teed and Lazell, sketch, good; the Derrills, acrobats, good; Cherry Sisters, the limit.——NOTES.—Andy Burke, the musical director at the Gaiety, is laying off this week.
F. E. RUSH.

HARTFORD, CONN.

POLI'S (Louis E. Kilby, mgr. Rehearsals 10:30.)—Harry L. Tighe and company, "Those Happy College Days," is a lively skit, Mr. Tighe was formerly pianist at this house; Cliffe Berzac's circus, including the mule Maud, was very laughable; the Holdsworths sing, dance and play the piano very acceptably; the Sisters Meredith made an excellent turn; the Three Meers on the wire did meritorious work; Hutchison and Bambridge, "Out All Night," full of laughable complications; Donat Bedini, with his two dogs, did well.

HAMILTON, CANADA.

SAVOY (J. G. Appleton, mgr. Monday rehearsal 1.)—Seeback, bag puncher, opens a fairly strong bill, and does well for an opener; Earle and Bartlett, fair talking act; the Five Bonzettis, acrobats, score heavily; Herbert Brooks, the king's magician, gets a good hand; Artie Hall, is a good coon-shouter; the Great Fulgora, impersonator, is decidedly clever; Three Musical Bumpers, fair act; Ralph Johnstone, bicyclist, is a sensation.
JACQUES.

HAZLETON, PA.

FAMILY (Harry Knoblauch and Harry Hersker, props.).—Princess Chinquilla, assisted by Ed Newell, good; Henry Clive, assisted by Mae Sturgis Walker, made good; Nat Wilson and Burt Eaton, travesty, had repeated calls; Williams and Dermondy, clever dancers; the Blanchard Brothers, musical act, very good, and William Schallas, illustrated songs, continuing to make a hit.
RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10.)—The Elinore Sisters head a very good bill; Myles McCarthy and Ada Wolcott have a very good sketch; Bernar's Manikins, excellent; Valdare troupe of cyclists, very good; Tom Moore, comedian, well received; Franco Piper, in a novelty act with banjos, very clever; Walters and Prouty and the Valveno Bros. complete the bill.
JOHN KAY.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.).—"Pals," a lively sketch by Edmund Day, with William F. Powell, Blanche Alexandria, Walter P. Richardson and Byron Allen in the cast, heads a program of unusual excellence. Cliff Gordon in his monologue proved a hit. Other contributors are: The Four Lukens in their sensational casting act; Lewis McCord and company, "Her Last Rehearsal"; Winsor McCay, cartoonist; Sutcliffe Troupe, Scotch pipers and dancers; Marrena, Nevaro and Marrena, equilibrists, and Chris. Smith and the Two Johnsons. The last act was the only weak feature on the program.——EMPIRE (Harry Drury, mgr.).—The Twentieth Century Maids opened the 18th with a very good show. March 21 to 23, Williams' Ideals.——GAYETY (Edward Shayne, mgr.).—Clark's Runaway Girls pleased both performances, 18. Next attraction, The Jersey Lilies. ED E. DALEY.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 2.)—Don Leno and his happy youngsters, head-liners, made an emphatic hit; Herbert and Milling, in "Oh! Man," scored; Frank and Rose Kinley, acrobatics, singing and dancing, excellent; Major O'Laughlin, gun spinner, good; Don Leno, in song and story, and two other members of the Don Leno company in illustrated songs completed the program.
BLANCHE M. STEVENS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—St. Onge Brothers, excellent comedy cycling act. Richard Buhler, assisted by Louise Orendorf, made a big hit in his playlet, "The Cracksman." May Edouin and Fred Edwards pleased in "A Bachelor's Dream." Aurie Dagwell has a pleasing voice. John West, "The Musical Brownie," is especially good. Durand Trio, Italian vocalists, sing well. Yuma, contortionist, made good.——MAJESTIC (Clint Wilson, mgr.).—Al Reeves' Big Beauty Show, with J. Theodore Murphy as the chief comedian, the attraction, to excellent business.——CENTURY (Jos. R. Donegan, mgr.).—"Colonial Belles." The chorus is well trained and sings well. In the olio the distinct hit of the show is the act of Dunedin Brothers, trick bicyclists. Next, "Thoroughbreds."
FAIRPLAY.

KEOKUK, IOWA.

LA SALLE (Keeves & Dodge, props.).—Haight and Thomas, fair; Arthur H. Kherns, big hit; Robert Nome, very good; E. C. Ward, illustrated songs. R. R. R.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Devoy and Miller, comedy acrobats, very funny; Louise Campbell, singer, good; Shean and Warren, laughing hit; Mitchell and Cain, good; Empire Comedy Four, best on the bill; Mazuz and Mazette, good; Charlotte Parry and company, producing "The Comstock Mystery," as special feature, scored heavily.——LYCEUM (William L. Gallagher, mgr.).—Nina Searles, "European Burlesquers," and olio. James West, in songs and dances, good; Charles Hamilton, comedian, very good; Lilian Houston, in songs and dances, clever; Pearl Ross, illustrated songs, excellent; Genie Russell, character changes, good. J. J. JOYCE.

LITTLE ROCK, ARK.

MAJESTIC—Week 11: Russell and Held, good sketch; Eugene Ellsworth and Madge Burt, "Home, Sweet Home," hit; Larry Shannon pleased; Mr. and Mrs. Robyns, "Straight Tip Jim," talky sketch; Lockhart Sisters, fair; Fred Zobedie, hand gymnast, fine act.——NOTE.—Lowell Mason has resigned as manager of the Majestic and has been succeeded by S. S. Harris, former treasurer. "JIM."

LONDON, CANADA.

BENNETT'S (J. H. Alez, res. mgr.).—Emmet Devoy and company, in "The Saintly Mr. Billings," laughing success; Eight Vassar Girls, musical novelty, a big hit; Hamilton Hill, enthusiastic reception; Ida O'Day, singing comedienne, much liked; the Floods, ladder act, very good; Fred Morton, liberal applause.
M. G. HUESTON.

LOUISVILLE, KY.

HOPKINS (Wm. Reichman, mgr.).—The Four Ford Brothers and Sisters have one of the best dancing acts of to-day; Countess Rossi and Mons. Paula, musical skit, both have good voices and are clever; Jas. J. Morton, very popular; Kimers and Moulin, sensational balancers; Redwood and Harvey, musical, well received; Carry E. Taylor, illustrated songs.——BUCKINGHAM (Whallen Bros., mgrs.).—Jolly Grass Widows, performance above the average, clever olio.
CHAS. SYLVESTER.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—Murphy and Nichols, "From Zaza to Uncle Tom," the funniest seen here this season. The Kinsons, musical act, good; Elverton, juggling, clever; Chas. and Fanny Van, "The Parody Pair," fair; Lizzie N. Wilson, German comedienne, good; the Centey Sisters, songs, good; the Aerial Shaws, clever. JOHN J. DAWSON.

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr. Monday rehearsal 10).—"That" Quartet scored a big hit; Three Herzog-Camaras, head balancers, good; Violet Black and company, "Telka the Half-Breed," only fair; The Angelus (New Acts); Bandy and Wilson, well liked; Green Brothers, clever juggling act; Walter Daniels, impersonator, fair. NOTE.—The completion of the Theatre Comique, which is promised at an early date, will make three houses of the moving picture variety here. DAVE CHASE.

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MARION, IND.

CRYSTAL (J. H. Ammons, prop. and mgr. Monday rehearsal 10).—Mlle. Carrino and her den of performing black bears, headliners, a big hit; Craine, Long and Craine, comedy sketch, very clever; St. Leon and McCusick, return date, good; Ruth Smith, illustrated songs, in good voice and well received.——GRAND (H. G. Sommers, lessee. Monday rehearsal 10).—Chas Gazelle, equilibrist, work A1; Thompson Sisters, dancers, clever; Lottie West Symonds, character vocalist and monologist; Latoy Brothers, acrobats, pleased. A new singer, Pearl Jackson, was very well received.
L. O. WETZEL.

MARSHALLTOWN, IOWA.

BIJOU (T. Nelson Downs, mgr. Sunday rehearsal 3).—Week 10: Excellent bill headed by the Great Zenos, premier wire and trapeze artist, excellent; the Irish-American Trio in "My Son Tommy," a funny sketch; Mlle. Alma, boy impersonator, received applause; Kaufman and Velmier, R. E. Moxley and Mamie Smith, illustrated songs.——ODEON (Busby Brothers, mgrs.).—10: Vic Hugo's Vaudeville Company. The Four Grace Grohs do a good act. The Three Sensational Griersons, wire artists, fair. Pete W. Saunders, juggler, good. The Two Wrens, comedy sketch, only fair. Winston and Williams in pictured melodies. KARL J. INGLEDUE.

MILFORD, MASS.

EMPIRE (S. B. Stifter, mgr.).—Dollie Sharpe, illustrated songs, fine; Ned Norton, singing and talking comedian, excellent; Humes and Lewis, comedy acrobats, hit; King and Stange, comedy sketch, hit. CHAS. E. LACKEY.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr. Sunday rehearsal 10).—Boston Fadettes, greater applause than ever. John C. Rice and Sally Cohen, return engagement, in "All the World Loves a Lover," excellent. Elizabeth Murray's songs and stories go as big as ever, although she is the third single woman singing on the bill. Dorothy Drew is on just before her in songs and stories. Three La Maze Brothers, good knockabout act; Morrow and Schellberg, good combination of mimicry and song; Bernice and her small boy assistant open show in some fair singing. CHAPIN.

MOBILE, ALA.

LYRIC (Gaston Newbrik, mgr.).—Palfrey and Hoefler, cyclists, well received; Harrison and King company, "Our Bitterest Foe," won favor; Rice and Elmer are one of the best bar teams seen in Mobile; Robert Eldridge, with his sand painting, excellent; Al Coleman is among the best white-face monologists; Sallie Randall, impersonations, very good. NAN.

MONTREAL.

SOHMER PARK (Lavigne and Lajoie, mgrs.).—Lavigne's band concerts were the musical feature; Prof. Will Mead shows his dog "Sparkle" and the cleverest single animal act seen here; Swift and Buckley, eccentric musical comedians, show a little different act, and scored strong; De Witt and Byrns, comedians, good; Joe Bedard won applause with his weight balancing and strong act and went big.——THEATRE ROYAL (H. C. Egerton, mgr.).—The Brigadiers are pleasing; the burlesques allow good comedy and chorus numbers. Next, Jolly Girls. AL. M. PRENTISS.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Frank Gray, pictured melodies, good; Chatham and Chatham, character change artists, fair; Frank McNish, "silence and fun" artist, good; Francis Swartz and company in playlet, "The End," received applause. GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9.)—The "Basque" Quartet, four very fine singers; Mr. and Mrs. Gene Hughes, "Suppressing the Press," cordially received; the Six Glinserettis, very clever acrobats; Gardner and Revere created most of the laughs of the show; Sue Smith, a pretty girl, gives a novel singing offering; Robert's dogs, bears and monkeys amused the little folks; Gates and Nelson, on the revolving globes, good; Rogers and Deely, good entertainers.——WALDMANN'S (W. S. Clark, mgr.).—Hyde's Blue Ribbon Girls, very good show. JOE O'BRYAN.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Hedrix and Prescott have added a dancing cloth to their act. Georgiana Clark is billed as the "Scottish Nightingale." Miss Clark seems new to the stage. "The Half-Back Tavern" is presented by Harry and Margaret Daly Vokes, assisted by Maud Dunn, a very clever, little woman. Leah Russell scored the hit of the evening. Kramer and Belleclaire are skillful athletes. Jimmy Lucas was forced to respond with a curtain speech. Volta has set the town talking.——GREENWALL (H. Greenwall, mgr.).—Phil Sheridan's "City Sports," a "lemon" in the garden of burlesque. NOTE.—Henry Greenwall has recovered from his recent illness. O. M. SAMUEL.

OTTAWA, CAN.

BENNETT'S (Gus. S. Greening, mgr.).—Nessen, Hunter and Nessen, dancing club manipulators, excellent; Stuarte, de la Ronde, illustrated songs, seventh week, good; Lind, impersonator, sensational; Geo. Yeoman, "Jerman Jester," enthusiastically received; Lola Cotton, mental telepathy, marvelous; Master L. Stearns, second week, soprano, popular; Hart & Dennette, singing and dancing specialty, pleased greatly; Four Emperors of Music, musical comedy, appreciated; The Gregorys, mid-air artists, continued applause; Harry Burgoyne, English character artist, a popular hit. ——NOTES.—C. W. Bennett, president of the Bennett theatrical enterprises, Ltd., is in town for the week.——The Grand Opera House, melodrama and burlesque, changed hands last week;

being purchased by Messrs. Thorburn and Gorman of Russell Theatre.——Preparations are being made for the opening of Britannia vaudeville auditorium. OGOR.

SAGINAW, MICH.

JEFFERS' (Thomas E. Newton, lessee; C. Sargent, mgr. Sunday rehearsal 11).—"The Wildflower," a novel sketch, pleased. Presented by Arthur Beauvais and company. Noblette and Marshall, clever team. Lillie Sutherland and Jack Curtis, "The Belle of Jaytown," excellent. Anna Woodward, vocalist of high order. Del-A-Phone, "The Human Telephone," made a hit with his novel specialty. George Lavender talked himself into the good graces of his audience. Edward Lavine, juggler, had a novel comedy act. MARGARET C. GOODMAN.

SAVANNAH, GA.

The show at the Alhambra Music Hall no doubt furnishes as much, if not more, amusement for the natives of this old town than do the attractions for which theatre-goers here pay two prices at the Savannah Theatre. The shows offered at the Savannah at double prices are far inferior in class to those given in the North at popular prices. The local theatre has recently been rebuilt after being almost totally destroyed by fire, and is making up for lost time by playing several shows each week. Adalaide Thurston in "The Girl from Over Yonder," and Lyman Brothers Comedy Company were this week's billings, and good business was done. There is room here for another theatre operated upon a different policy than is pursued by the management of the Savannah Theatre and with good shows at a lower scale of prices, it ought to prove a profitable investment. The Alhambra is a music hall on a par with the "honky-tonks" of the west, where fifteen cents is charged for a chair in the beer-hall, and twenty-five cents for the boxes. There is a "turkey" burlesque show there this week, with W. H. Truehart putting on the shows. Truehart, John P. Burke and Alice Dillon were with the "Paris By Night" company which played several weeks in the Eastern Wheel Circuit this season. They play the principal parts in the burlesque and appear in the old sketch "A Night in a Mad House" in the olio. They are using all the old material for the burlesque, "The Female Club," in which two tramps force their way into the club disguised as girls. The same stuff was used with the "Paris by Night" show as a closing burlesque. There are ten girls, all shapes and ages, and all of them have specialties in the olio, which includes, Kate LaWolf, Nellie Hill, Josie West, Hazel Grant, Pearl Neilson, who was also with the "Paris" show, Carrie M. Scott, billed as a contortionist but who did not contort, except with her features; Rose Lewis, who took lots of chances on a flying trapeze, and Ida Starr, a coy soubrette who danced with all the grace of an elephant. The big scream was a sketch offered by Edward and Lucille Lowry. For a finale Miss Lowry was requested to sing "After the Ball." In the middle of the song there was an interruption from a "plant" in one of the boxes. Lowry first expostulated from the stage and then ran to the box and started a rough-house. Shots were fired, and as the curtain descended a dummy was thrown into the audience, with utter disregard of the headgear of the patrons. Gibson and Nash closed with a rural sketch. It does not take much to make the Alhambra patrons laugh, but there is many a laugh lost to those who take the affair as seriously as the comedians of the company. About the time this letter appears in Variety, I will be making ready to start North, stopping at Charleston and Columbia, and it will be real refreshing to get back to Philadelphia, where one can see a real show. GEORGE M. YOUNG.

SCHENECTADY, N. Y.

MOHAWK (Jos. Weber, mgr. Monday rehearsal 10).—Spadoni, with his clever juggling and difficult feats of strength, captured the audience. Ramza & Arno, acrobatic comedy, good; Lillian Ashley, singer, pleased; Snyder and Buckley, comedy musicians, good; Stanton and Modena in "Reform" kept the house in laughter; James and Sadie Leonard and Richard Anderson, "Mlle. Manhattan," pleased; Murray K. Hill, songs and stories, pleased. MARTEL.

SHAMOKIN, PA.

FAMILY (W. D. Neilds, mgr. Monday rehearsal 10).—Bill, including the Great Lowe, xylophone, exceptionally good; Gracelyn Whitehouse, comedienne, good; Walt Terry and Nellie Elmer, comedy, good; Singing Patsy Doyle, comedian, very good; Imperial Comedy Four, big hit, received many encores. MILLER.

ST. CLOUD, MINN.

DUDLEY'S ORPHEUM (B. Dudley Scott, mgr.). Opened week 11 with Shaw and Clifford as headliners. Business above expectation.——PALACE FAMILY (K. Walley, mgr.).—Musical Smiths, headliners. MELVILLE.

ST. LOUIS.

COLUMBIA (L. Sharp, mgr.).—Papinta, spectacular dancer, is the headliner; the Finney's scored; Harry Howard's ponies perform a pretty drill and show intelligence; Lew Wells, toxophone expert; Boader La Velle Trio introduce good bicycle work; Roberts, Hayes and Roberts scored in "The Cowboy, the Swell and the Lady"; Flo Adler in popular songs, and Dixon and Field, "The German Tailors."——STANDARD (L. Ruchenbach, mgr.).—New Century Girls are giving good show to satisfactory houses.——GAYETY (O. T. Crawford, mgr.).—Harry Bryant's Extravaganza, with "Dance of the Seven Veils," from Salome, and moving pictures of "The Unwritten Law."
E. G. C.

TOPEKA, KAN.

NOVELTY (S. A. Wells, mgr. Sunday rehearsal 12).—Carl Brothers, singing and dancing, well received; Burton and Vass, comedians, very good; the Three Hutchinsons, farce comedy, applause; C. B. Martyne continues to sing the illustrated songs.——ELITE (F. A. Baldwin, mgr.).—Moving pictures. L. H. FRIEDMAN.

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TERRE HAUTE, IND.

LYRIC (Jack Hoffer, mgr. Monday rehearsal 10).—Kates Brothers, comedy acrobats, very fair; the Dancing Howards, good; Espe Brothers, unicyclists, fine; Hailey and Conwell, blackface comedians, great.——COLISEUM (J. H. Barnes, mgr.).—The Ideal Extravaganza Company March 17 carried the following vaudeville acts: Ali and Peyser, comedy acrobats, great; International Musical Trio, fair, and Dora Taylor, toe dancer, very good. TRIMBLE.

TORONTO, ONT.

SHEA'S (J. Shea, mgr., Monday rehearsal 10).—That sprightly little person, Katie Barry, is as vivacious and entertaining as ever; Harry Linton and Anita Lawrence have a good skit called "An Auto Elopement," in which Miss Lawrence dances very cleverly; Quinlan and Mack gave "The Traveling Dentist," seen here before; Wilfred Clarke and company present a very funny skit, "What Will Happen Next?"; Max Wesseley and his troupe of jugglers are fair. Others were Orth and Fern, in a musical turn, and the Atalion Trio, in grand opera selections, and the Kinetograph. Good business week of 18.——STAR (F. W. Stair, mgr.).—"Running for Mayor" and "The Mayor's Vacation" are the pieces presented by the Merry-makers this week, and there are some pleasing musical numbers introduced in the olio. Next, Brigadiers.——NOTE.—Mgr. F. W. Stair has given out the contracts for the work on his new theatre, and workmen are busily engaged in tearing down the old buildings on the site.
HARTLEY.

TROY.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Viola De Costa and company in the playlet, "The Latin Quarter," humor that is contagious; the Golden Gate Quintette, colored entertainers, a hit; Tom Nawn and company, character comedian, "One Touch of Nature" provoked hearty laughter; the Bounding Gordons, acrobats, very good; the Dainty Four Young Women, very well liked; Eleanor Dorel, singing comedienne, scored; De Chunts and his trained dogs pleased.——LYCEUM (R. H. Keller, mgr.).—"Miss New York, Jr." appear for the first half of the week; the Jolly Girls, with Edmond Hayes in "A Wise Guy," the last half. J. J. M.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—The "Champagne Girls," a pleasing burlesque company in two funny burlesques.——MAJESTIC (O. Elsler, mgr.).—Sunday vaudeville is proving a big success. This week: Mayergraph, good; Leonard C. Chick, illustrated songs, pleased; Bragg Sisters, dancers, well liked.——NOTES.—The Saxton Amusement Company, which opened the new Auditorium in Washington last Saturday, closed on account of bad business.—The Eagles gave their first smoker of the season last Monday evening at the hall.—Gilbert Proctor, Joe Shanberger and Abe Mayer were elected members of the T. M. A., Washington Lodge No. 7.—Sam Schribner paid a visit to Washington last week to attend to some special business.—The Lyceum Trio is booked to play the summer parks through Maryland and Virginia the coming season. Pete Maloney is managing the trio.
W. H. BOWMAN.

WATERBURY, CONN.

JACQUES (J. H. Dockings, mgr.).—Three Picaros, a fair acrobatic act; Daisy Dumont, a singer, has a pleasing stage presence; Tenbrooke, Lambert and company, same pleasing act; Billy Van, minstrel man, makes good; Benjamin Chapin and company, arouse enthusiasm with "At the White House;" Jack Wilson and company, a highly entertaining number; Nadji, has the art of posing, as well as hand balancing, down fine.——NOTE.—Newspapers have been commenting on the attitude of the superintendent of police in refusing permission to Nathan Freeman to open his moving picture house, the Lyric, on Sundays. Last Sunday evening Mr. Poli's two houses were open, as was also the Auditorium, where shows similar to that of the Lyric were given.
GIRARD.

WINNIPEG, CAN.

DOMINION (G. A. & V. C. Kobold, props. and mgrs. Monday rehearsals 10).—Week 11: The Esterbrooks, high-class musical turn, recalled; George A. Beane and company, comedy sketch, well received; Bissett and Scott, a record hit with singing and dancing; Lou and Fay Durbyelle, shadowgraphists, good; Laura Howe and her Dresden dolls make good; The Apollo Quartette, comedy sketch, good.——BIJOU (Nash & Burrows, mgrs. Monday rehearsals 3).—Week 12: Ansel and Dorlan, hand and head balancers, open good; Chris Lane, monologist, well received; Cooke and Rothert, eccentric comedy, return visit, big hit; Harry Brown, cartoonist and singer, good; Frank Jones and Lillian Walton, "Our Country Cousin," went big; Harry Booker and company find favor; Hazel McLasky, illustrated songs.
S. J. HORTON.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr. Monday rehearsal 10).—Mason, Keeler and company in "A Hero" head the bill; Sidney Deane and company, "Christmas on Blackwell's Island," clever; Grace Hazard has a neat singing act; Bo-peep and her educated sheep is a novelty; "A Texas Wooing" made a hit; Willie Weston, very good; Rae and Benedetto on the revolving ladder, fair.——PARK (Alf. Wilton, mgr., Monday rehearsal 10).—The Dreamlands are making an emphatic hit.——NOTE.—On last Monday evening forty members of the Players' Club tendered a banquet to Malcolm Williams and Florence Reed at the Hotel Warren. During the evening Mr. Williams gave his opinion of music pirates. "Al. Burton" Scott was in charge. HARLOW L. STEELE.

Unprecedented——Unequalled——Sensational Song Success

"I Would If I Could, But I Can't! Why?

BECAUSE I'M MARRIED NOW"

THE CRAZE OF THE CENTURY

IN NEW YORK
MAUDE RAYMOND
At the Casino Theatre
IN "THE WHITE HEN"

IN CHICAGO
MABEL HITE
At the New Theatre
IN "A KNIGHT AND A DAY"

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Announces that he has concluded negotiations with the

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By which he books all their vaudeville attractions and other classes of entertainment for **Parks and Fairs**
Managers of parks and fairs can readily see the benefit to them of this affiliation, and all interested are requested to address

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NOTE.—Attractions of all kinds are requested to get into communication at once.

MAX WITT'S "SINGING COLLEENS"
are singing with great success Gus Edwards' beautiful Irish march song,

"Farewell, Killarney"

PUBLISHED BY
GUS EDWARDS MUSIC PUB. CO.,
1512 Broadway, N. Y.

Do You Work In Summer?

Meritorious acts can secure six or more weeks on my summer park circuit, comprising seashore and mountain resorts. State lowest salary in letter.

H. BART McHUGH
519 Land Title Building, Broad and Chestnut Sts., PHILADELPHIA, PA.

SHARPSHOOTERS

You have recently been attempting to accomplish what I tried and failed to do, two years ago, viz.: To induce Col. Bordeverry to shoot a match with me, as the following appended challenge will explain.

Editor, The Morning Telegraph:

Sir—I desire to meet Col. Gaston Bordeverry, now showing at the Hippodrome, in a contest at fancy and trick shooting. To that end I hereby challenge him to appear with me in any public hall that may be agreed upon and give an exhibition, at which I will undertake—

To make any and every shot shown by him in his act.

To make a number of shots and exhibitions of fancy shooting not contained in his act and which I challenge him to make.

To submit to any test of expertness with the rifle which may be fixed by a competent committee, to be chosen by the Col. and myself jointly in any manner that may be mutually agreeable.

In this contest I agree that he shall use his own weapons and I mine, or if he prefers I will shoot with his weapons.

I agree to leave the question of superior skill to a committee which shall be chosen in any way agreeable to the colonel or his representative and myself or my representative.

I wish to impose no conditions or restrictions that may prevent a match. I have seen Colonel Bordeverry's act and have greatly admired it. Mine, I am sure, is a better one and affords a severer test of skill with the rifle. I can make all the Colonel's shots, and I do not believe that he can do all of mine.

And in support of this contention I am willing to post the sum of $5,000 if Colonel Bordeverry will put up the same amount for a purse of $10,000, to be awarded to the contestant who shall be pronounced the winner of the contest.

New York, June 7, 1905. MYRTLE C. BYRNE.

About two years ago, June 7th, 1905, I made all kinds of inducements and concessions in the hopes of getting on a match with Col. Bordeverry. But to no avail. He FLUNKED, deliberately FLUNKED. The challenge I then issued still holds good for Col. Bordeverry OR ANY OTHER SHARPSHOOTER IN THE WORLD.

Perhaps I can suggest a way that will bring all Sharpshooters together. Let us each post $1,000 or $5,000 with the Editor of VARIETY. Hire a theatre, charge an admission fee, hold a shooting contest; winner take all, or the whole proceeds to be devoted to charity, as we all agree. Leave the question of superior skill to a competent committee of marksmen who will decide the contest without fear or favor and decide once for all who is the best marksman. I have any part of $5,000.00 to bet that MYRTLE C. BYRNE can defeat any sharpshooter in the world. Would like to hear from those gentlemen through VARIETY.

MYRTLE C. BYRNE

"The Woman who can Shoot"

GEO. J. BYRNE, Manager

JUST RETURNED FROM EUROPE

FEATURED EVERYWHERE ACT NOW IN SPLENDID SHAPE FEATURED EVERYWHERE
BIG SUCCESS { GERMANY FRANCE AUSTRIA ROUMANIA HUNGARY ALGERIA (N. Africa) ENGLAND ITALY } BIG SUCCESS

European time was all booked by Richard Pitrot

BUCKNER SENSATIONAL CYCLIST

2,000 Pounds of Elegant Nickel-Plated Apparatus. GOOD (Unexpected Polite Comedy Introduced) ASSISTANT
PERMANENT ADDRESS, GERARD HOTEL, 44TH ST., NEW YORK CITY.
Rebooked for Europe, opening September, Cologne, Germany.

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Performers with prestige located in New York City and its environments, by getting in touch with this office, will learn something to their advantage.

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COMEDY FEATURE ACTS

wanted for Grand Theatre, Joliet; Castle Theatre, Bloomington, Ill.

Write Lew M. Goldberg, manager Grand Theatre, Joliet, Ill., or Chas. A. Doutrick, Chicago representative, care Henderson Theatrical Exchange, 34 S. Clark St., Chicago.

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These lots are located on the highest point of ground in the township, only a short walk from Long Island Sound and three blocks from the depot. New York trolley runs through property. The electric system of the N. Y., N. H. & H. R. R. will be in operation within three months, and time to Grand Central station will be reduced to 30 minutes.

This is the biggest bargain in New York real estate ever offered. We invite competition.

Look at other property first if you wish, then look at ours and be convinced. It will cost you nothing to see this property and judge for yourself. Call or write.

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An investment for either home-building or speculation, and we can please you in price and terms.

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Announcement

In addition to the theatres owned and operated by the Orpheum Circuit Co. we will, with the commencement of the next theatrical season, own, operate and book first-class vaudeville theatres in the cities of

PORTLAND, ORE.
SEATTLE, WASH.
TACOMA, WASH.
SPOKANE, WASH.
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Artists will, in conjunction with Orpheum Circuit contracts, receive time in above named cities.

MARTIN BECK - General Manager

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MR. GILDAY as "Samuel Ginsburg."

HAS SCORED AN UNQUALIFIED SUCCESS IN HIS NEW ONE-ACT SKETCH

Sam S. & Lee Shubert (Inc.) and Lew Fields Lessees and Managers

Lew Fields Herald Square Theatre New York

Winchell Smith Business Manager Tel. 1000 Bryant

NEW YORK, March 19, 1907

Dear Mr. Smith:-

I have seen my sketch, "Coals of Fire", which we were discussing, and I am so pleased with Mr. Gilday's handling of the part, that I have decided during the summer to make a three act play of it.

If the play develops, as I hope it will, I am of the opinion that Mr. Gilday can be launched in it as a successful star. His performance of the little sketch had many qualities which convinced me that with the right material, he would be distinctly worth while.

I will finish the play while I am abroad and take it up with you when I return in August.

Yours very truly,

Winchell Smith

AND IN CONSEQUENCE

MR. WILLIAM T. SMITH Will Present Him Next Season in a Three-Act Play of the Same Title,

"COALS OF FIRE." By WINCHELL SMITH, Author of "Brewster's Millions."

Mr. Graham, of Troy, said: "Mr. Gilday's little sketch was the best thing of its kind ever seen here."
Mr. Lenhardt said: "It's the goods." "Full of laughs and pathos."

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BIG CITY QUARTETTE

ROBT. WEBB, First Tenor. **GEOFFREY O'HARA,** Second Tenor. **ROBT. S. ROBERTS,** Baritone. **EDWARD S. METCALFE,** Basso.

Arranged by HARRY LEONHARDT

MARCH 18. KEITH & PROCTOR'S 58th STREET THEATRE

VIOLA DUVAL

AND HER

"Knickerbocker Girls"

MANAGEMENT **JACK LEVY**

140 W. 42d STREET NEW YORK CITY

Whitman Sisters

assisted by

Willie Robinson

Present their Character Act

"PLANTATION PASTIMES"

Three new and complete sets of scenery and costumes

MAJOR DOYLE

takes pleasure in presenting

The McNaughtons

ENGLISH HUMORISTS

At the ALHAMBRA, HARLEM

And hopes they will be as big a success as they were in Brooklyn.

Agent, CLIFFORD C. FISCHER Manager, TOM McNAUGHTON

Referee, MAJOR DOYLE

FRED KARNO'S Comedians

WEEK MARCH 25, POLI'S, HARTFORD, CONN.

"A Night In An English Music Hall"

including Billie Reeves, original drunk, in repertoire

"NIGHT IN SLUMS OF LONDON" "NIGHT IN LONDON CLUB"

All productions copyrighted and protected.

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All Communications ALF REEVES, Manager, en route

Daisy Harcourt

THE COMEDIENNE. ABSOLUTELY ORIGINAL. DOES NOT GIVE IMITATIONS.

Exclusive Agents, MYERS & KELLER

"BIJOU THEATRE. Sigfried and Rosenthal, Lessees. JAKE ROSENTHAL, Manager.

TO WHOM IT MAY CONCERN: Dubuque, Iowa, March 4, 1907

This is to certify that **"PAUL, THE MYSTIFIER"** played at the Bijou Theatre, Dubuque, Iowa, breaking the record for a week. His act was the most sensational hand-cuff act I ever saw, and his work in the theatre and around the city was what brought in the business. His patrol wagon drive is a sensation, drawing like a circus parade. Very truly yours, JAKE ROSENTHAL."

JAS. BROCKMAN

Assisted by

The Phillips Sisters and Little Zip

"THE COUNT'S RECEPTION"

REGARDS TO MY MARIANINA

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THE MOST SENSATIONAL HIT ANY ARTIST EVER MADE. THERE IS ONLY ONE NATURAL AND ORIGINAL HIT. HEAR SOME OF MY NEW SONGS.

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Mr. and Mrs. John T. Powers

THE PLAYERS. TREMENDOUS SUCCESS AT THE MAJESTIC, CHICAGO, THIS WEEK. WEEK MARCH 25, HAYMARKET, CHICAGO. COMEDY SKIT.

WILFRED CLARKE

Assisted by MISS THEO CAREW and CO.

Presenting His Sketches

"NO MORE TROUBLE" and "WHAT WILL HAPPEN NEXT"

ADDRESS, Care LAMBS' CLUB, NEW YORK CITY

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BETTER THAN EVER

One of vaudeville's standard attractions. Can always be relied on to score with public and box office. Direction WM. MORRIS.

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Sensational Bicyclists. The only ones turning a back and forth somersault on a bicycle. A novelty act. All communications care VARIETY, Chicago Office, 79 S. Clark St.

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Booked solid in vaudeville by Western Vaudeville Mgrs. Association.

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THE NATURAL IRISH COMEDIAN AND THE SINGING COMEDIENNE.

THE GREAT WHITE MYSTERY

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D'AMON

PACKING THEM EVERYWHERE

Exclusive Agents
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New York City

WEEK MARCH 25, MOHAWK, SCHENECTADY.

WM. G. LECLAIR AND BOWEN CHAS. F.

THE FUNNIEST OF ALL TRAVESTY ACROBAT

April 22 and later open. Original burlesque on the Marvelous FAYS' cabinet and seconed trick. Also burlesque on Col. Bordeverry disrobing a lady in evening dress. Both play parts. Will consider offer for burlesque balance of this season and next. Can finish in one. Address 121 East 100th Street, New York City.

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Will shortly appear in vaudeville with a new and original farcical sketch entitled

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FORD AND SWOR

Direction of M. S. BENTHAM

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SOMETHING EVERY GOOD VAUDEVILLE BILL REQUIRES. A SURE FIRE HIT IN ONE

ERNEST A. TWO RACKETTS CLARA D.

"FITZ IN FULL DRESS"

"Times," Chester, Pa., Dec. 9, 1906.

"The two Racketts, who appeared last night at the Academy with Hurtig & Seamon's 'Girl from Happyland Co.' in their unique sketch, 'Fitz in Full Dress,' are the cleverest vaudeville duo which has ever appeared before a Chester audience. The act is clean, neat and refined, nicely costumed and exceptionally funny. Miss Rackett is far above the average singer in vaudeville, and does some very clever work in the act. The imitation of 'Bob' Fitzsimmons, by Mr. Rackett, is natural to life. He has the make-up, walk and actions of the famous Australian. There is nothing rough or suggestive in the act, but a true representation of 'Fitz' in evening dress as has appeared in cartoons in all of the large New York papers. The talk of the act is new and is far away from anything now done in vaudeville."

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En route with Hurtig and Seamon's "TRANS-ATLANTICS," Garden, Buffalo, Week March 25

MARIE ROBERT

YUILL AND BOYD

JUST FINISHED ORPHEUM CIRCUIT. NOW ON THE KOHL & CASTLE CIRCUIT.
"THE DRUMMER BOY" IN PREPARATION. FIVE PEOPLE. By HARRISON KING.

THE

"SUNNY SOUTH"

WEEK APRIL 1, KEITH'S, PHILADELPHIA.

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THE ORIGINAL PROTEAN AOTOR

WEEK MARCH 25—COLONIAL, NEW YORK.

ABE REYNOLDS

PRINCIPAL COMEDIAN CLARK'S "RUNAWAY GIRLS"
FIFTH SEASON. WEEK MARCH 25, EMPIRE, CLEVELAND.

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Of 44 Weeks he has Broken THE RECORDS of 38 Theatres. That is Going Some.
Week March 25, Altoona, Pa.

Management BEN J. GREENE. ORIGINAL JAIL BREAKER Address WM. MORRIS

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IN IBSEN'S SATIRE, "FRIENDSHIP."
Booked Solid by Freeman Bernstein, on Sullivan-Considine Circuit, Season 1907-'08.

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Paul Quinn AND Joe Mitchell

The most novel comedy act in vaudeville,
"DOOLEY AND THE LAND AGENT."
Two scenes in "one." Address Paul Quinn, 20 Bay 26th St., Bensonhurst, N. Y. 'Phone 627 Bath Beach.

"THE JOLLY GIRL."

Annette Wiltsie

SINGING COMEDIENNE.
Leading soubrette, season '06-'07, Weber & Rush's "Parisian Widows" Co.

Three Sisters Herzog Camaros

Sensational European Lady Acrobats and Equilibrists.
Manager, PAUL HERZOG.
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IN AN UP-TO-DATE COMEDY MUSICAL SKETCH.
Singing, Dancing, Comedy, Music. Address care "Jolly Grass Widows" Co., en route.

Maida Dupree

This Week—Hammerstein's, New York.
CHAS. BURKE and DUPREE MAIDA
AND "THE INKY BOYS."
Permanent address: Knickerbocker Building, care of Empire Circuit, New York City.

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THE ATTRACTION THAT HAS MADE MILLIONS TALK. NOW BOOKING FOR BIG PARKS AND FAIRS.
ADDRESS FRANK SPELLMAN, SOLE MANAGER ROY KNABENSHUE AND THE FAMOUS AIRSHIPS, ROOM 14, LYCEUM THEATRE BUILDING, CLEVELAND, O.

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"THE MUSICAL BROWNIE" BOOKED SOLID
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Next Season JOHN A. WEST & CO. 3 W's.

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BARTH BROS. AND WALTON

GUY FRANCES

RAWSON AND CLARE

"JUST KIDS"

Under personal direction of MR. SAM. GOLDIE. En route with "BON TONS."

WEEK MARCH 25, WESTMINISTER, PROVIDENCE.

"IF THERE IS ANYONE AROUND WITH BETTER COON TALK THAN RAWLS HE OUGHT TO DISCLOSE HIMSELF."—SIME, IN VARIETY, FEBRUARY 16, 1907.

WILL ("MUSH") RAWLS

"THE WILLING WORKER"?

MANAGED AND SUPPORTED BY ELLA "VON" KAUFMAN

SULLIVAN-CONSIDINE CIRCUIT, OR 315 EAST 14TH STREET, KANSAS CITY, MO.

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FISHING AND MOTORING

New York
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THE QUAINT HEBREW COMEDIAN.
BOOKED IN VAUDEVILLE UNTIL MAY. IN STOCK AT EUSON'S THEATRE, CHICAGO, FOR THE SUMMER.

AT LIBERTY FOR NEXT SEASON

WILLIAM C. # CUSHMAN AND ST. CLAIRE LOUISE

An act a little different from all the rest, and just as good as the very best.

Principal Comedian and Leading Woman or Soubrette.

THIS SEASON LEADING COMEDIAN AND BURLESQUE PRODUCER WITH ROBIE'S "KNICKERBOCKERS."
Managers wanting the best people available, address, Week March 25, Gayety, Baltimore, care Robie's "Knickerbockers."

All Brooklyn and Half New York Flocked to See

ALICE LLOYD

THE ENGLISH COMMEDIENNE

At the Orpheum. Packed at EACH performance. Headline two weeks; second week success MORE pronounced than ever. A record success. A BOX OFFICE success. Alice Lloyd the TALK of New York. The UNBIASED opinions of the New York critics are unanimous in their PRAISES of Alice Lloyd.

Agent, CLIFFORD C. FISCHER Manager, TOM McNAUGHTON

URQUHART MACKINNON'S

SCOTTISH MEISTERS

In their Celebrated Vocal Extravaganza, Entitled

"ANCESTRAL SPIRITS"

This Scotch Novelty has been received with acclamation throughout Scotland, Ireland, England, Wales and Australia; now awaiting the verdict of New York.

WEEK MARCH 25, PASTOR'S, NEW YORK CITY.

VARIETY

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DECATUR REVIEW, March 5.—Russell and O'Neil in "The Fifth Anniversary" are the feature of the bill. The work of both Mr. Russell and Miss O'Neil is excellent. Their sketch is different from most vaudeville acts because it has much in it that is serious and is true to life.

MANY THANKS

DAVE BLANCHE

RUSSELL AND O'NEIL

Presenting
"THE FIFTH ANNIVERSARY"
a Classic in Irish

A Vaudeville War we're soon to See,
Between K. & E. and K. & P.
The Artists are Arming for the Fray,
With Blanket Contracts, so they Say.
If Barring is out and they Both agree,
Then Both sides will win Say

MaDELL and CORBLEY

(ALWAYS WORKING, NOT WORRYING.) Lyric Theater, Cleveland, This Week—Big Hit.

A MUSICAL ACT—ALL BRASS, NO STRINGS.

Bertha Loss-Russell

IN ONE IF YOU LIKE.

50 HANCOCK ST., BROOKLYN. TEL. 2066 L, BEDFORD.

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THE TOY SOLDIER

LOUIS WESLEY PRESENTS

FRED WALTON

THIS WEEK, MAJESTIC, CHICAGO. WESLEY & PINCUS, Agents.

AMERICA'S FAMOUS CHARACTER COMEDIAN,

Chas. Robinson

Second season featured with Campbell & Drew's "COLONIAL BELLES" COMPANY.
Fifteen minutes of solid laughter in "one" doing his novel specialty, "The Tramp and Hebrew."

Harry Corson Clarke

ACCOMPANIED BY

Margaret Dale Owen

IN VAUDEVILLE. TIME FILLED. BY WILLIAM MORRIS.

Chas. Leonard Fletcher

The American Actor-Monologist

PRESENTING CHARACTER STUDIES ALL OVER THE WORLD. IN AUSTRALIA UNTIL MARCH 15TH, WITH MANILA, CHINA, JAPAN AND HONOLULU TO FOLLOW. OPENS AMERICAN TOUR AT THE ORPHEUM, SAN FRANCISCO, MAY 5TH. BOOKED FOR SECOND TOUR OF THE WORLD SEASON 1908-1909.

From Now On, Henceforth and Hereafter

NED NYE

"The Dancing Talker"

AS A NOVELTY IN "ONE"

ALL ALONE

WEEK MARCH 25, KEENEY'S, BROOKLYN.

SIM COLLINS AND HART

TWO STRONG MEN

With Their Instrumental Cat, Are Now East.

This Week Hammerstein's

Booked by MYERS & KELLER

STAY EAST UNTIL SAILING FOR FRANCE, JULY 15. OPEN AT FOLIES MARIGNY, PARIS, FRANCE, FOR SIX WEEKS. (RETURN ENGAGEMENT.)

MRS. GEO. W. DE HAVEN PRESENTS

ROSE DE HAVEN SEXTET

BARRETT SISTERS. MIRIAM CARSON. IN "THE UNDERSTUDY." AND ROSE DE HAVEN. FLORENCE WILLIAMS. VERA STANLEY.

WEEK MARCH 25, KEITH'S, JERSEY CITY.

THE MODERN ATHLETES

Leonard and Louie

SUCCESS ON THE ORPHEUM CIRCUIT.

THE EFFERVESCENT ENGLISH COMEDIENNE

LAURIE ORDWAY

BOOKED SOLID TILL MAY 20th

Week April 1, Return date, after only 6 weeks intermission, at Keeney's Brooklyn. Wesley & Pincus, Agents

"The Dancing Violinist" FRANK WHITMAN

Week March 25, Keeney's, New Britain. Agents, WESLEY & PINCUS.

PROCTOR'S THEATRE, ALBANY, N. Y., THIS WEEK.

WHAT THE ALBANY ARGUS THINKS OF

GRACIE EMMETT

AND

"Mrs. Murphy's Second Husband"

"The special attraction for St. Patrick's day, Gracie Emmett in the sketch 'Mrs. Murphy's Second Husband,' is a success. Mrs. Murphy is a character drawn true to life, with all the wit, sarcasm, blarney and quick temper of the Irish people. Gracie Emmett's portrayal can scarcely be separated from the character itself, and special praise is due to her for her work as Mrs. Murphy, and also for proving that there are some good 'character' actors in vaudeville."

Week March 25, Gotham, Brooklyn.

BEAUTIFUL SCENIC PRODUCTION.

DOLLY IN FROGLAND

VON LOTTIE FRANK

Jerome Fremont Jerome

The eccentric Frog. The Dancing Doll. Supreme Master of Acrobatics.

Tremendous Hit, Wigwam, Frisco, Week March 4th. Duplicating success at National Week of the 11th.
Address VIC JEROME, Manager, 939 East 156th Street, New York City.

BARBER-RITCHIE TRIO

WHEELWRIGHTS

Time all filled until our return to Empire Theatre, London. ADDRESS WESLEY & PINCUS.

JEANETTE DUPRE

As the Belle in "The Belle of Avenue A," Kolb & Dill Stock Company.
DAVIS THEATRE, SAN FRANCISCO, CAL.

THE GERMAN POLITICIAN

CLIFF GORDON

One big vote of thanks from the politicians and citizens of Chicago for delivering the best political speech heard in years. AARON HOFFMAN wrote this and has always written my speeches.
MYERS & KELLER, AGENTS.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

The specialty of Hays and Winchell will bear the closest investigation. It is not often that we hear real pianologue and artistic piano playing in burlesque. Miss Winchell is a clever comedienne. It deserves the two-a-day place in vaudeville.—Chicago Correspondence, VARIETY, Feb. 2.

"Hayes and Winchell carry off the honors. Mr. Hayes' piano stunts are something new in the vaudeville line and the house showed its appreciation."—Pittsburg Press, Aug. 18, '06.

HAYES AND WINCHELL and the Piano

In A COMEDY SKETCH, with Bright Dialogue, Humorous Situations, and Clever Pianologue. A Complete Success Everywhere

NEW ACT NEXT SEASON **NOW BOOKING SUMMER PARKS**

This Season with "New Century Girls"

ADDRESS AS PER ROUTE

MARCH 25-27, TERRE HAUTE; 28-30, INDIANAPOLIS.
WEEK APRIL 1, BUCKINGHAM, LOUISVILLE.

WORLD FAMED

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MARVELOUS, ARTISTIC AND ACROBATIC CYCLISTS.

Introducing cycling on the telephone wire. Challenge the world to find their equal.

EXTRA attraction with "Colonial Belles" Co. JAS. E. DONEGAN, Managing Director, per route, or H. B. MARINELLI, Agent, New York.

McMAHON & CHAPPELLE'S

"PULLMAN PORTER MAIDS"

MAJESTIC MUSICAL FOUR

HIGH CLASS COMEDY MUSICAL OFFERING

MR. ALBERT SUTHERLAND, Representative, St. James Bldg., N. Y.

TOY AND TOY

(Formerly "THE MUSICAL TOYS") in a novelty.

"An ingenious variation on the customary musical act is furnished by the team Toy and Toy, which uses a Christmas tree and 'trimmings' as the means of putting some very entertaining music before the audience."—Cleveland "Leader," Feb. 12, '07.

NOTICE.—De Loris, Bordeverry, McCrea and others. If you must meet Conjurers or Magicians, meet us.

Bob MARTINI AND MAXIMILIAN James

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Owing to the booking of STARRING TOUR for 1907-8 not being satisfactory,

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WILL REMAIN IN VAUDEVILLE.

THE BEAUTY AND THE BEAST.
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"WHAT FOOLS THOSE MORTALS BE."
With Watson's Burlesquers.

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TIME ALL FILLED.

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No Slap Sticks, Red Noses, or Men Dressed as Women
A Perfect Comedy :: Perfectly Played :: Perfectly Dressed
By 7 Perfect Players

☞ **ENORMOUS SUCCESS** :: At all Percy G. Williams' Houses.
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MONDAY, MARCH 25, EMPIRE THEATRE, HOBOKEN, N. J.

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VARIETY

VOL. VI., NO. 3. MARCH 30, 1907. PRICE TEN CENTS.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

BIG DEAL PENDING

Klaw & Erlanger Working; United Booking Offices Waiting.

Although not a line of value has been given out this week by the Klaw & Erlanger vaudeville circuit, rumors have been thick of an impending "big deal" which will have a weighty effect upon the present vaudeville situation.

Many conjectures have been made regarding it, but no confirmation could be secured, the secrecy extending to a point where either confirmation or denial was refused.

A. L. Erlanger was in New England, Wednesday, Thursday and Friday. He attended the premier of the Geo. M. Cohan new piece at Springfield, Mass., Thursday night. Immediately reports concerning S. Z. Poli circulated, and there is reason to believe that Mr. Erlanger is attempting to win Mr. Poli over to his side of the fight.

The other managers in cities where Klaw & Erlanger have said they would build vaudeville theatres are being looked after by the "Syndicate" with a view of inducing them to enter the new combination, which would relieve the firm from the necessity of building in their towns, none of them sufficiently populated to guarantee a profit to opposition.

It appears to be now accepted in the United Booking Offices that the intention of Klaw & Erlanger to play vaudeville is sincere, but the managers in the St. James Building debate whether the "Advanced Vaudeville" proposition will be a paying one.

Expensive bills and houses under the K. & E. policy are estimated as a net loss to the management by the United managers, while they understand and fear a wave of competition throughout the country which will increase the cost of their weekly bills for all time thereafter, even though the opposition discontinues.

The vaudeville managers as a rule theorize on the principle that what they now have, it required years to attain. The magnitude of a man turning his hand over, saying "there's a circuit of twenty-five houses" and then making a successful business venture of that is beyond their belief.

The next announcement to be given out by the "Syndicate" firm will, it is said, cover all the details of their vaudeville scheme. This is expected to arrive within ten days. It will probably be found that the Burbank Theatre in Omaha, and the Willis Wood in Kansas City, will be numbered among the K. & E. vaudeville houses; also that the Sullivan-Considine circuit has placed itself under the Klaw & Erlanger banner.

In New York City an effort is being made to secure a theatre at Columbus Circle, and in Brooklyn, it is said, the firm has a place for their vaudeville which the "wiseacres" figure out to be the Grand Opera House. This would bring Hyde & Behman into their fold if it were true, and a connection leading to that result is traced.

"Klaw & Erlanger" will blaze above the doors of a very few houses. In New York, Chicago and Philadelphia only, the report is, will the K. & E. vaudeville houses bear the firm's name.

A FROHMAN IN VAUDEVILLE.

If the name of "Frohman" has a monetary value in vaudeville through its drawing power, that will be made known shortly, as it is understood that an arrangement has been entered into with the United Booking Offices whereby Gustave Frohman, father of Charles and Daniel, will become a vaudeville producer.

The senior Mr. Frohman has had a hankering after vaudeville for some time, and deems the present opportune for a venture into the business with productions on his individual account. The advertising value of his name, while it may not possibly have been taken into account by him, will be utilized by the managers who accept his offerings.

A series of sketches featuring legitimate stars is understood to be the pathway through which Frohman will have his name emblazoned upon a vaudeville announcement.

R. A. ROBERTS GOING BACK.

On April 24, R. A. Roberts, the English actor, will return to England on the "Oceanic." He will have then completed his eight weeks engagement over the Williams time.

Mr. Roberts, upon arriving on the other side, will attempt to secure a postponement of his foreign bookings to enable an immediate trip back to New York. If successful, Mr. Roberts will bring over three sketches, including his latest, "Ringing the Changes."

This will mean a long stay in America, but if he fails to do so, Mr. Roberts will likely be able to pay us another visit in the fall.

ACCIDENT TO J. L. KERNAN.

Baltimore, March 29.

James L. Kernan, owner of the Auditorium and Maryland theatres, in this city, is confined to his room at Stagne's Sanitarium, with a compound facture of the thigh.

It will be from four to six weeks before Mr. Kernan can leave the hospital, if he recovers as the physicians hope. Owing to his age and a long continued nervous trouble, his condition is serious.

LOUISE DRESSER STAYS.

The two weeks' notice handed in to the management of the Lew Fields Company by Louise Dresser has been withdrawn by her, and Miss Dresser will remain with the show for the balance of its season, about six weeks more.

MODEST STRONG MAN.

Warren Lincoln Travis, a strong man, is seeking engagements in the vaudevilles, offering to permit two automobiles, going in opposite directions, to pass over his body at the same time. With the aid of a harness he claims that he can lift two elephants.

THIRD HOUSE REPORTED.

Philadelphia, March 29.

Klaw & Erlanger have made definite arrangements for the addition of another theatre here to their circuit of vaudeville houses. Next season they will open the new Edwin Forrest Theatre, with a big vaudeville organization. This will make three houses in the Quaker City to be operated by the big syndicate next season. The Edwin Forrest Theatre is the newest and probably the handsomest house in the city.

VESTA VICTORIA'S OWN CO.

Klaw & Erlanger have signed a contract with Vesta Victoria, by the terms of which the English comedienne will play next season for a season of forty weeks over their newly formed vaudeville circuit, at the head of her own organization. Miss Victoria is to bring over an entire English company of vaudeville stars, headed by herself, the aggregate salary of which is to foot up $3,000 weekly, exclusive of herself. For this Miss Victoria is to receive fifty per cent of the gross receipts, and be guaranteed $5,000 weekly, regardless of the receipts.

"FISHING" A BURLESQUE ATTRACTION.

Harry Tate's "Fishing," with Robert Tate, a brother of the proprietor, in charge, and which was cancelled from further time over the United Booking Offices circuit, is playing at the Gayety Theatre, Baltimore, this week, as a special attraction with Louis Robie's "Knickerbocker," an Eastern Burlesque Wheel show. "Fishing" will travel with the company to the Gayety at Pittsburg next week.

No action has been taken as yet through the cancellation. Harry Tate is cruising around the Canary Islands. His brother after some difficulty got in communication with him, and Harry informed Robert that he would either come on to New York or instruct him by wire what to do in the premises.

TRYING FOR FRANK DANIELS.

It does seem as though William L. Lykens, the agent, was dropping somewhat behind current events. Mr. Lykens is attempting to secure the services of Frank Daniels, the comic opera comedian, for vaudeville.

Mr. Daniels is now playing in "The Tatooed Man," and trace his managerial connection in any way, the line would run back indirectly to Klaw & Erlanger, who would seem to have first say, by reason thereof, for the comedian's vaudeville time, if any.

There is a report that Mr. Daniels has no signed contract with his present manager, Charles B. Dillingham, and Mr. Lykens may be pulling wires on that assumption.

EXPECT ARTHUR PRINCE.

Negotiations now going on will probably result in Arthur Prince, the English ventriloquist, making another American visit this coming summer. The heated term will be spent by Mr. Prince upon one of the city's roof gardens.

Though no specific aerial resort is named, on past performances, Hammerstein's is given the choice by the speculators.

FIGHT ON IN WEST.

San Francisco, March 29.

The Bell Theatre in Oakland, and the National in 'Frisco, have been added to the Sullivan-Considine circuit of vaudeville houses. As a counter move in self-protection against the encroachments of the latter concern, it is now announced that all the houses of Tony and Henry Lubelski, The Wigwam in 'Frisco, as well as the Pantages theatres in the Northwest, have joined with the Empire Circuit, under a co-operative agreement, which becomes operative May 1.

These are the preliminary steps to the fight now on between the cheaper circuits in the West, caused by the termination of the agreement between the Sullivan-Considine and "Three L's" circuits next September.

TO LAW OVER ELSIE JANIS.

There may be some legal complications before the appearance of Elsie Janis on April 22 at Williams' Colonial Theatre, in this city.

Indirectly, the information has been conveyed to Mr. Williams that if he attempts to play Miss Janis in his vaudeville theatres, lawsuits will follow.

Miss Janis is under the direction of Milton Aborn, and loaned to Liebler & Co. Whatever legal action is commenced may be instituted by either.

ANOTHER FOR SPOKANE.

Chicago, March 29.

By next September there will be another vaudeville theatre at Spokane, Wash., according to the Imperial Amusement Company, which will have a string of theatres in the Northwest. S. Morton Cohn is at the head of the enterprise and with him are associated a number of Portland and Seattle capitalists.

It is the intention of the concern to incorporate for $100,000, with 1,000 shares at $100 each. Mr. Cohn has already secured the Savoy in Tacoma.

The general offices of the company will be either in Chicago or Portland, and artists will be booked from Chicago, all fares and transportation paid.

HEADLINER OR NOTHING.

The Empire City Quartet will not play at Hammerstein's during the weeks commencing April 1 and 8, as contracted for.

After the cancellation of Clark and Hamilton at Hammerstein's occurred, Julius Steger with his sketch was installed as the headliner for the week of April 1, a position formerly agreed upon for the quartet.

Last Saturday night in the theatre lobby, William Hammerstein and Harry Cooper, the quartet's comedian, argued the question of precedence, with the result that Mr. Cooper offered to cancel the two weeks booked unless the first position became theirs. Mr. Hammerstein agreed to their absence.

OFFER TO STAR MISS LLOYD.

Alice Lloyd, the English singer, now playing on the Williams circuit, may be taken in tow by Klaw & Erlanger for next season to head a musical production.

The rumor that Tom McNaughton, manager of his wife, Miss Lloyd, had been approached by an emissary of the "Syndicate" with some such proposition became current during the week.

VARIETY

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Vol. VI. **No. 3.**

Tom Hearn, "the lazy juggler," returned to New York on Wednesday.

Herman Rossow married the youngest of the Merkel Sisters this week.

Fred Ward expects to go to Europe soon. He is one-half of Fields and Ward.

Paul La Croix, the comedy juggler, sails for London in April to open at the Palace.

Harold Cox, the summer park agent, suffered the loss of his mother last week.

Marino, the strong man, sailed for Germany Tuesday. His automobile went with him.

Minnie Harrison, the singer, wishes to deny the report that she has lately married.

Maurice Boom will leave soon for Mount Clemens, to undergo three weeks' treatment.

Henderson's, at Coney Island, is listed to open April 8; Inman's the week following.

Nadje, the little English woman, at the conclusion of her present engagement, will return home.

Benj. Boyle is no longer an agent. Mr. Boyle has taken up the sale of leather goods as more lucrative.

Jos. Smith, treasurer of Miner's Bowery Theatre, will have his annual benefit tomorrow (Sunday) night at that house.

Blanche Sloane and Dorothy Dixon were held over this week at Young's Pier, Atlantic City, for their second engagement.

Clarice Vance ran over to Philadelphia on Monday and sang three of her songs for a phonograph company, receiving $300.

Vasco, "the Mad Musician," and Alexandra and Bertie make their first appearance in New York on April 8 at the Colonial.

Barth Brothers and Walton have received contracts for twenty-five weeks on the United Booking Offices time next season.

The Three Connolly Girls, a dancing and singing trio from the West, are here looking for Eastern time. Jack Levy is helping them look.

Owing to the fire regulations, Jerome Mora was obliged to omit many of his illusions from the magical act which he presented at Pastor's last week.

Guyer and Crispi are booked to play at Keith's, Boston, next week. The report of a separation between the team was incorrect, and caused them some inconvenience, according to Mr. Guyer.

The sale of boxes for the annual entertainment and reception of the Actors' Union, to be held April 6 at the Grand Central Palace, was opened at the Union's headquarters last Saturday night.

The Four Lukens, who were billed to appear at the Columbia Theatre, Cincinnati, this week, were unable to appear as a member of the troupe was seriously injured in Indianapolis last week.

Genaro and Bailey were engaged and billed for Hurtig & Seamon's Harlem Music Hall Sunday night, but a disagreement over the featuring arose and the act retired from the entertainment.

Josie Sadler has a sketch by Anna Caldwell and W. J. Burke, entitled "Married by Twelve," which will be staged by George Marion. She will play in vaudeville with it, under the direction of M. S. Bentham.

Ethel Arden and George Abel in "Three of a Kind" have been booked for the remainder of this season by the United Booking Offices. They have received an offer for fifty weeks next season from the same source.

REMOVAL NOTICE

The CHICAGO OFFICE of VARIETY is now located in the CHICAGO OPERA HOUSE BLOCK, Clark and Washington Streets (Suites 904-906-908).

'Phone, Main 4380

FRANK WIESBERG, Representative

The 5 Majors, an English act which Arthur Prince, the ventriloquist, imported to this country, returns home on April 17. They have been rebooked for next season.

Thomas W. Dinkins, the Western Burlesque Wheel manager, has been absent from his office for three weeks. He is confined to his home with an attack of pleurisy.

Geo. M. Young, VARIETY'S Philadelphia correspondent, returned home from Savannah on Thursday. Mr. Young spent this month South with the Philadelphia Baseball Club.

Kitamura, the promoter of the many Japanese troupes in this country, is now in Japan searching for novelties, and will probably send over another company before returning.

The Two Racketts, now with the "Trans-Atlantics," are in receipt of an offer from Fred Peel, the London agent, for thirty week in the English halls, with a pantomime engagement to follow.

"O'Brien-Havel, assisted by Effie Lawrence," will be the billing when the new sketch "The Call Boy," by Will M. Cressy, is produced. Mr. O'Brien-Havel no longer prefixes his name with "Tommy."

The McNaughtons, with Alice Lloyd (Tom McNaughton's wife) have taken a furnished apartment at Sixth avenue and Forty-third street, where they will reside during the remainder of their engagements in New York.

Bert Wiggin, the cartoonist and member of "The Runaway Girls," had an addition (girl) to the family on March 12. Mrs. Wiggin is May Ramsey, of the Ramsey Sisters. The girls will resume work when the park season opens.

Cooke and Clinton, the female sharpshooters, will commence a tour of fifteen weeks over the Sullivan-Considine circuit, opening at Butte, Mont., April 13. About August 1 they go to Europe for return engagements over there.

While doing their act with the "Rentz-Santley" show at the Empire, Toledo, last week a serious mishap occurred to Mr. Sansone, of Sansone and Delila, the equilibrists. Sansone struck his face against the pedal of the bicycle while lowering his partner to the stage in their bicycle feature. Despite an ugly wound he finished the act.

There are many varied opinions expressed as to the relationship existing between Vesta Tilley, Vesta Victoria, Marie Lloyd and Alice Lloyd. The Misses Lloyd are sisters; the Misses Tilley and Victoria are not related to each other.

Joe Mack and Barney Gallagher, the members of the team of Gallagher and Mack, have dissolved partnership, cancelling eighteen weeks of Western vaudeville time. Mack will work with his wife, Lulu Keegan, hereafter, under the name of Keegan and Mack.

Jack Lorimer sails for home May 4. He will return next season, at which time also Mr. Lorimer's wife will appear as a single singing act. Mrs. Lorimer is a professional, and although accompaning her husband on his travels this season, has not played.

Newell and Niblo are home once more after a trip abroad, which included South Africa and lasted nearly a year. As members of the V. A. F. they lost five weeks in London during the recent strike. The team expects to return to England next September.

Harry Martell, of Whalen Brothers & Martell, the Western Burlesque Wheel men, will manage the late Sam Devere's company for the benefit of his widow during the balance of the season. It is understood that Mr. Martell may purchase the show for next season.

Francis Ring, at present leading lady with Arnold Daly, and Thomas F. Meighan, late of "The College Widow" company, will play vaudeville next season, with a revival of Harry Lacy's sketch "Bob Rackett's Pajamas." Wesley and Pincus are handling the bookings.

Jos. Hart is busily engaged these days arranging for the production of "The Land of Nod," which will be presented on Monday at the New York Theatre. After the piece is launched for its metropolitan debut, Mr. Hart expects to give all his attention to his numerous vaudeville acts.

Michael Zelanko, musical director of the "Bon Tons," and Hattie Benjamin, Mr. Zelanko's wife, also with the same company, have been engaged for one of the Whalen Brothers and Martell shows for next season. Mr. Zelanko will probably compose the music for all the firm's companies.

Earle and Bartlett were obliged to close at Hamilton the middle of last week owing to the illness of Miss Bartlett, who is now with her mother at West Gloucester, Mass. Miss Bartlett was made an honorary member recently of T. M. A. Lodge No. 30. The team expects to resume playing in a week or so.

At the Monday night performance of the Fifty-eighth Street bill Maximus, the strong man, attempted the automobile feat without the use of an incline. He was dragged fifteen feet across the stage and when the chauffeur finally stopped, the rear wheel of the machine rested upon the strong man's chest. Maximus arose smiling after the ordeal, but there was no real enjoyment in the smile and the small incline was put back in the act thereafter.

EMPIRE CIRCUIT WILL BUILD IN BROOKLYN

Plans Completed for a New Theatre to Oppose Hyde & Behman's Gaiety

James F. Fennessey, as secretary of the Empire Circuit Company, and Dr. Henry W. Schreiver, a real estate owner of Brooklyn, signed papers Wednesday by which the burlesque concern takes over a plot of property in Williamsburg for the erection of a new burlesque house, to be ready for opening in September.

The site is at the junction of Broadway and Quincy street, about a mile beyond Hyde & Behman's Gaiety Theatre, playing Eastern Burlesque Wheel shows. It is 125 by 140 feet, the longer side fronting on Quincy street. The purchase price was not made public. Three three-story buildings occupy part of the ground now. They will be removed immediately and work will be commenced upon the building within a week or so. The plans have already been drawn by McElfatrick & Son, and will call for an expenditure of $150,000.

This property has been held under option by the Empire people for some months, but they did not go ahead with their plans until now, holding off in the prospect that they might be able to attract the Hyde & Behman Company's holdings into their ranks or buy that firm out.

It is denied that anything has come up recently to indicate that such a consummation is more remote than before. The Empire Circuit stands ready, according to an official, to purchase the Gaiety and Star, the H. & B. burlesque houses in Brooklyn, at any time. The beginning of work at this period comes from the necessity of providing for Williamsburg by next season and a desire to show that the threat of entering Brooklyn was not an idle one. The next meeting of the Empire Circuit Company board of directors has been called for May 1 at Cincinnati. It is declared that the proposal of pooling the shows under a separate corporation has not been given up and will receive attention at this time.

The addition to the circuit will be paid for out of the corporation's sinking fund, although it is probable that a small interest in the venture will be sold to Dr. Schreiver, who is anxious to invest in the property. No outside capital will be taken into the scheme, through a desire of the Empire concern to prevent the entrance of the Eastern Wheel people.

FIRST TO CLOSE.

The Behman Show closes its season in two weeks. A number of other Eastern Wheel organizations finish the regular tour at the same time. It is explained that only those shows are closing which started the season about the middle of August.

The houses will not remain dark, the time being filled out by shifting shows in from the West.

AKRON ON EASTERN'S LIST.

Akron, O., March 29.

The Gaiety Theatre is now included in the Eastern Burlesque Wheel, Manager Phillion having arranged with the Columbia Amusement Co. to play all their attractions as a three-day stand. The Gaiety has hitherto been devoted to repertoire and stock.

The old Grand Theatre is in process of rebuilding and is to be re-opened as soon as completed. This house was practically destroyed by fire some eight or nine years ago, and has been a derelict since.

WESTERN WAS READY TO BUY.

A report circulated this week said that a deal through which the Western Burlesque Wheel would have purchased several houses and shows of the Eastern Wheel was blocked by important Eastern managers becoming aware of the negotiations.

The details, as far as they went, could not be secured, but the move is in line with the statement made some time ago by James J. Butler, president of the Empire Circuit Company (which is in reality the Western Wheel), that his company stood ready to purchase the entire holdings of the Columbia Amusement Company, an adjunct of the Eastern.

STANDARD LOSES MANAGER.

Cincinnati, March 29.

Charles B. Arnold, who has been manager of the Standard Theatre since its opening, will, at the end of this season, resign to go out ahead of the "Bachelor Club," of which he is one of the proprietors. Hon. Rudolph K. Hynicka will assume charge of the Standard Theatre next season. Mr. Arnold will go to New York in three weeks to arrange for next year's company.

TWO OPENINGS YET.

The burlesque season of Miner's "Bohemians" will be extended this year four weeks beyond that of the rest of the Western Wheel shows. The "Bohemians" jump into Chicago May 5 to play the New Empire, the new house of the Empire Circuit, which it is promised will be opened by mid-April. They go from there to open the New Star in Milwaukee, being built for the Empire Circuit shows by Herman Fehr.

Upon the close of the wheel season Miner's "Dreamlands" will play a week each in Washington, Baltimore and Philadelphia (Trocadero), preparatory to the opening of summer stock burlesque under the management of William B. Watson, in those houses. Summer stock is new to Baltimore and Washington this year. The three houses named to make up the string are owned by the Empire circuit and managed by George W. Rife.

Other plans for summer stock burlesque are Buffalo (Lafayette) under the management of John Grieves and Chicago (Folly) under the management of Joe Oppenheimer.

Hilda Spong opens her vaudeville tour April 15 at the Majestic Theatre, Chicago.

EIGHT NEW HOUSES.

It is declared at the New York headquarters of the Empire Circuit Company that by October next there will be not less than eight new houses playing Western Wheel burlesque companies this side of Denver.

Of these the New Empire in Chicago will open, probably, April 15 next, or the week following, and the New Star in Milwaukee about a month later.

A new house for Williamsburg was announced this week and it is practically a certainty that Brooklyn will be represented also with a theatre other than the Imperial, the present home of the Westerners.

A Schenectady (N. Y.) house is about to be built and deals are pending in four other cities for options and sites.

An expert real estate man, with a knowledge of the show business, has been employed by the Empire Circuit Company for six months past. He has traveled a great deal of the time, looking for favorable locations, and has delivered a huge amount of data to his principals. On the basis of his observations and estimates, the new locations will be selected by the Board of Directors at their next meeting in Cincinnati, May 1. The illness of President Butler has delayed these matters considerably. He is now fully recovered.

With these new houses the Western Wheel burlesque season will be approximately of the same length. An officer of the Empire stated that the number of weeks might even be reduced by the elimination of houses where business has been low. The idea of new acquisitions, he declared, was not to extend the season or list of shows, but rather to strengthen the money-making capacity by the substitution of live properties for dead wood.

COMPANY GIVES A WATCH.

Guy Rawson, the comedian of the "Bon Tons," has a new watch or he did have when leaving the city last Sunday for Providence, where the show is playing this week.

Mr. Rawson has been careless with his personal property this season. Had it not been for this self-same looseness with jewelry, however, the comedian would not be the possessor of an "open face," and this is how it happened:

The "Bon Tons" played at Hurtig & Seamon's 125th Street Music Hall last week. About Wednesday Mr. Rawson discovered the loss of his ticker from his dressing room. As Rawson had lost a diamond pin while playing in Chicago, and the company as a whole had not left anything valuable lying around while on the road, Rawson said "he's working again" and forgot about it.

The company clubbed together for a new watch in fear that Mr. Rawson, who is stage manager, might not arrive at the theatre on time, and purchased the handsome condensed clock he is now wearing.

The "Bon Tons" almost lost their soubrette last week also. Frances Clare, who plays the part, was in such haste to arrive in Harlem that while at the Times Square station of the Subway on Friday evening, she stepped into the space between the cars and the platform. Alexander Carr was present, and saved Miss Clare's soubrettish career before the train could remove her from the field of activity.

EASTERN HAS THIRTY-SIX.

There will be thirty-six houses and thirty-six shows on the Eastern Burlesque Wheel circuit next season, according to the present calculations of the Eastern managers.

Washington, Toronto, Montreal, Scranton, Wilkes-Barre and Columbus are positively stated to be the possessors of Eastern houses with the beginning of next season, while Paterson, N. J., is slated for a new one to be named "The Jersey," having a capacity of 1,150. This will split the week with Albany hereafter instead of Holyoke on the way to Boston, and Springfield on the return, as is the present schedule.

Nothing definite will be said about Paterson, however, by the Eastern men. It may be that the proposed house will be located in Hoboken or Jersey City instead. The Western Burlesque Wheel has a theatre in the first named town (Jacob's) and it is not believed that Paterson is capable of supporting two giving this style of amusement.

The impression prevails that the Eastern Wheel will rid itself of Reading, Pa., by next season. This town has been an eye-sore to all the shows playing it. There is a contract between the house management and Wheel, which must first be adjusted before the shows discontinue visits there.

The Eastern's season will open on Labor Day excepting in a few cases where the earlier start may be made. It has not been decided who will have the extra shows required for the increased circuit. It has been reported that Al Reeves will have another organization out, making two for this manager. The Columbia Amusement Company, which is the main power of the Eastern, may provide the extra companies and control them direct, or smaller managers on the Wheel may be given the opportunity to increase their importance.

Thirty-six theatres for the Eastern Wheel is not the limit of its endeavor, though according to one Eastern manager. If more houses are secured, more shows will be added, until the "return dates" are unknown in a season of forty weeks.

SHOW CHANGES NAME.

Since the retirement of Cliff W. Grant from the "London Gaiety Girls," playing Western Wheel time, following his accident in Cincinnati, the name of the organization has been changed to "Pat White and his Gaiety Girls." The show is playing Washington this week.

The working interest in the property formerly held by Grant while he was manager of the show for Sparrow, Edwards & Walker, of Montreal, the owners, has been transferred to Joe Barrett, formerly with Thiese's "Wine, Women and Song" company, the present manager. Grant is said to be interested in another theatrical enterprise, touring with a dramatic company of which his wife, Nettie Grant, is leading woman.

Belle Davis, a former member of the "London Gaiety Girls," has rejoined the show.

Carew and Hayes are preparing a new act by Charles H. Mackie. It is to be called "The Mad Stampede," and has a wild and woolly Western flavor.

INVESTIGATING RAYMOND AND CAVERLY.

At the regular meeting of the Vaudeville Comedy Club last Tuesday night, a committee was appointed to investigate what is alleged to be the unprofessional conduct of Raymond and Caverly, two of its members.

The facts calling forth the inquiry as they have become known are that Raymond and Caverly played the Armory Theatre, Binghamton, N. Y., during the week of March 11, and were booked through the William Morris office to open at the Savoy Theatre, Hamilton, Canada, the Monday following.

On Thursday of the Binghamton week, William Morris received a wire from the team saying that one had an attack of rheumatism, and they would be unable to play the Hamilton time.

Mr. Morris replied they were released from Hamilton, and on Monday, March 18, Raymond and Caverly played at Shea's Theatre, in Buffalo, which is booked through the United Booking Offices.

The first intimation the Morris office had that Raymond and Caverly were playing in Buffalo was after the opening day, and investigation showed that the newspaper advertisements of Shea's in the Sunday papers, March 17, carried the team as one of the attractions.

The Vaudeville Comedy Club took up the matter, and called upon Raymond and Caverly for an explanation. The one received, and which was read at the Tuesday night meeting, is said to have offered no explanation of any substantiality, and the committee was appointed to thoroughly examine into the facts. It is expected to report next Tuesday evening.

It is the impression among the members of the club that if the facts as reported are found to be the case, that Raymond and Caverly will be expelled from the society.

Great regret has been expressed by artists since the occurrence that the two men should display such small regard for their calling and brother professionals, especially at a time when the artists were calling upon managers and agents to treat them fairly and squarely, promising that the artists' attitude on all questions would be the same in return.

Hamilton, Can., March 29.

A court writ has been issued against Raymond and Caverly in a $1,000 damage suit charging breach of contract, and brought by the management of the Savoy Theatre here. This week Raymond and Caverly are playing in Toronto, and it is possible that they will be summoned to court to explain their actions.

SAM SCRIBNER'S WEDDING DAY.

On Thursday next, April 4, the marriage vows will be taken by Sam Scribner, the Eastern Burlesque Wheel manager, and Henrietta Symonds, known professionally as Etta Cooper, now with Mr. Scribner's "Gay Morning Glories."

Lucia Cooper, Miss Symonds' sister, will come on from the West for the ceremony, which will take place at the Church of the Transfiguration at Fifth avenue and Twenty-ninth street.

Collins and Hawley, "the dancing boys," and Viola and Engel, comedy acrobats, were recently initiated into the T. M. A. at Vancouver, B. C.

BOSTON'S MANY HOUSES.

Boston, March 29.

It begins to look as if theatrical managers were going crazy over vaudeville here in Boston. Lawrence McCarthy, manager of the Boston theatre here—one of the largest in the country—announced this week that this old and much beloved house is to be devoted to vaudeville next season, with a brief hiatus to enable the grand opera companies to have a short season.

This change-over is not such a surprise as it might have been were the fact not known that B. F. Keith has owned the lease of the Boston Theatre for the past five years and that only by a queer combination of circumstances does he now find himself compelled to use the Boston as a variety house or else have it practically closed altogether.

Klaw & Erlanger have been the mainstay of the Boston for their bookings, and it is understood that since this firm decided to enter vaudeville they have decided not to put any more money into Mr. Keith's pocket through bookings at a theatre on which he holds the lease. So there you are!

With the Keith-Proctor-Williams interests operating three vaudeville theatres here, in very close proximity to each other, and with the Klaw & Erlanger house almost back of them, there are sure to be some warm times here next season. When A. L. Erlanger was here the latter part of last week he took a careful survey of the available territory for another house, and it would not be at all surprising if he built a theatre near the corner of Lagrange and Washington streets. He would not say a word about his plans, however. It is pretty certain that Boston is to be the hotbed for the vaudeville war next season.

IMPROVING "WIDOWS."

The present plans of Weber & Rush, the managers, would indicate that the firm's particular attention next season in the burlesque line is to be devoted to the "Parisian Widows," one of their three burlesque organizations.

Ben Welch has been engaged for that company, also Fields and Wooley, while a new first part and burlesque will be written. Mr. Welch, besides playing the principal comedy role in the pieces, will have a semi-pathetic sketch in the olio where the comedian will depict an Italian character.

Weber & Rush's intention seems to be that an entirely new show shall pop up next Fall in place of the "Parisian Widows" of this time, the name only, a burlesque trade-mark, to be retained.

ENGAGING FOR ROOF SHOW.

The Madison Square Garden roof will open June 15 under the joint management of Mortimer M. Thiese and Henry Pincus, with a musical piece now being written. John Hart, Fred Wyckoff, formerly with Hap Ward; Maude Alice Kelly and Lillie Brennan, were engaged for the cast this week. The Grand Opera House orchestra will supply the music, with A. E. Gaylard at the director's desk. Charles H. Burke has been signed for the leading comedy role.

Martin Beck and John J. Murdock left for Chicago last Sunday.

THE QUESTION OF CONTRACTS.

For the purpose of giving a complete exposition of the question regarding the contracts now in use by the William Morris Office and Percy G. Williams, R. C. Mudge, president of the White Rats of America, made the following statement this week.

In the last issue of VARIETY, it was said that both the White Rats and Vaudeville Comedy Club had accepted the Williams contract which was printed at that time, as equitable.

It is with the desire of Mr. Mudge to correct any wrong impression such an assertion might engender that his statement is given:

"It is not my purpose," said Mr. Mudge, to in any way disturb present conditions or the minds of the artists. I simply desire that they understand the present situation regarding contracts.

"The White Rats of America have not officially accepted either the Williams or Morris contract, for the reason that the time in which to do so has been limited. It is well understood that the subject is one of great importance to both manager and artist and should be handled with caution.

"The White Rats appreciated that both the Morris and Williams contracts are better than the artists have ever had before, and decided to advise the members to accept either form for immediate booking, with the understanding that a better form would be provided.

"Mr. Morris, in presenting his contract to our organization for acceptance, requested that we report as quickly as possible as he was holding up bookings for the reason that he desired to use the new form. He further stated that he would at any time adopt any suggestion from us that would improve or better the form. With this understanding the contract is being used, which use will continue until a better one can be provided.

"The Williams contract is in about the same condition as to official acceptance as the Morris contract, and will without doubt be improved when the necessary time can be devoted to it.

"The managers have shown a spirit of fairness covering the whole subject of betterment of conditions between them and the artists. If the promises made by them are adhered to, and I have every reason to believe they will be, the artist will have no cause for complaint.

"I might say that the artist is much more satisfied now than he ever has been. The manager has promised to grant everything that is just and fair, and there seems nothing left for the artist to do but book his time, keep his word, be a gentleman, support good honest organization, and he will get all that is coming to him."

STOCK STAR HAS SKETCH.

Lillian Hale and company will be presented in vaudeville by Sager Dean in a sketch written by Edward Locke and staged by Louis Hallett. A novelty incidentally introduced in a farce comedy act is promised.

Miss Hale was formerly known as Lillian Hale Emery. She has been leading woman in many of the best stock houses. She starred in her own company in "Woman Against Woman."

The Four Mortons will sail June 1 for a trip in the old country.

CLARK AND HAMILTON GOING HOME.

Clark and Hamilton, who arrived here a short time ago, and were booked to open at Hammerstein's Victoria Theatre on Monday, April 1, have been notified by William Hammerstein that they can not play the date.

Bert Clark, of the team, is the ex-member of the V. A. F. who was expelled from that organization during the London strike.

It is understood that Clark called upon R. C. Mudge, president of the White Rats, and submitted documentary evidence of the kindly feeling held towards him by several prominent members of the V. A. F., lauding his actions during the trouble in London between the artists and managers.

As the letters and other papers were dated previous to his expulsion from the order, is is said that Mr. Mudge advised Mr. Clark to secure other evidence to the same effect bearing current date, which would indicate the sentiment towards him at the present time. This Clark promised to do.

In the statement of Mr. Clark's appearing in last week's VARIETY, he claimed that among his support in the independent movement he started were the McNaughtons and Alice Lloyd, who are now playing at the Alhambra in this city.

Tom McNaughton when asked this week what he knew of the circumstances, said: "Mr. Clark was expelled from the V. A. F. after we had left England, and I have no definite information on the subject. While I was in London, several V. A. F. members were notified to meet at the home of Marie Lloyd. We did so, and some talk of arbitration followed, but we left England immediately afterwards. As far as I am concerned, I can express no opinion in the case now, although I think the expulsion of Mr. Clark by the V. A. F. must have been for good and sufficient cause."

The cancellation by Hammerstein of the Clark and Hamilton engagement was made by him through fear of suffering annoyance with his bill the week they played, did he allow them to do so. It was intimated to Mr. Hammerstein that did he allow the team to work, there would be serious objection made by others on the same program, and to obviate this possible dilemma, Mr. Hammerstein concluded he would remove them from the bill. Julius Steger has been substituted.

It has been established that Clark and Hamilton did not work in London Halls under the strike ban while the strike was on.

On Thursday, Mr. Clark stated that he and Miss Hamilton would return to London next Saturday or thereabouts. He denied that any suit would follow against Hammerstein for the cancellation, as was reported.

Mr. Clark said he was firm in his innocence of any intentional wrong towards the V. A. F., and would justify all his actions upon arriving in London. When restored to his former standing as an artist, Mr. Clark added, he will come back to America to fulfill any engagements awaiting him.

The Tossing Austins sailed on Wednesday to open at the Alhambra in Paris. They may return next September, but will probably remain away longer if favorable foreign bookings are forthcoming.

WILL EVANS SUES.

There is an epilogue to the annulment of the contract between Percy G. Williams and Oscar Hammerstein, as managers, and Will Evans, the English artist. It arrived this week in the form of a suit brought by George M. Leventritt, of Leventritt & Brennan, attorney for Mr. Evans, on behalf of his client, against the managers, praying that the court set aside any agreement entered into by Evans with Messrs. Williams and Hammerstein, voiding the contract, alleging a breach on the part of the managers.

As previously reported, Evans came to this city under contract to play six weeks for Mr. Williams and two weeks for Mr. Hammerstein at $700 weekly. After opening at the Colonial Theatre, negotiations were commenced looking toward a cancellation of the contracts. During the second week of Mr. Evans' engagement in the Williams house, terms were arrived at whereby Evans was to receive $1,500 from his employers, and throw up the contract. One thousand and eighty dollars of this was to go to him direct, and the balance, $420, was to reimburse the agent, Clifford C. Fischer, who booked the Englishman over here, for his commission.

The papers were drawn up, sealed and signed, and a check for $1,080 given Mr. Evans. The papers in the case continue that the remaining $420 has not been paid over, either to Evans or his agent, and on this ground, Evans alleges breach of contract, tenders the $1,080 back to the managers, and asks damages to the extent of the balance due under the contract as originally drawn, amounting to $4,200 for the remainder of the contracted time.

Mr. Williams said this week to a VARIETY representative regarding the matter that after some preliminary discussion with Mr. Evans extending over a period of a few days, it was agreed that Evans should receive $1,000 and cancel his contract. According to Mr. Williams, Evans then inquired about his transportation to England, asking that $120 be allowed. Mr. Williams asked how much the expense of coming over had been, and upon Evans stating $80, he was told that amount would be allowed him to return. A check for $1,080 was then given Mr. Evans, who thereupon signed papers, of which the following are copies:

"New York, March 27, 1907.

"RECEIVED from Percy G. Williams and William Hammerstein the sum of One Thousand and Eighty Dollars ($1,080) in full payment of all demands on account of certain contracts for season of 1907 and 1908.

"(Signed) WILL EVANS"

"New York, March 27, 1907.

"I hereby cancel my time in the WILLIAMS AND HAMMERSTEIN theatres after the week ending March 23, 1907.

"(Signed) WILL EVANS"

BIG FIVE CENT PLACE.

New Bedford, Mass., March 29.

Andrew E. Hathaway has taken a lease of Federation Hall, which seats 1,000. Picture shows with vaudeville will be given. It is expected that with the capacity he will drive the two smaller five cent theatres here to the wall.

Ed Prevost, late of Prevost and Prevost, will do a single act in "one" about June 1.

HIPPODROME'S BIG CAPACITY.

Cleveland, March 29.

The seating capacity of the Cleveland Hippodrome will be 4,000 if the gallery is opened. Without that, there is room for 2,700 persons.

Contrary to the impression received from the name of the amusement place, the Hippodrome is not a vast amphitheatre, extending only nineteen rows deep in the orchestra. It has great width. The opening will take place Oct. 15. All acts will be booked through William Morris. A vaudeville show of the Klaw & Erlanger type will be presented.

BENNETT MAY TAKE QUEBEC.

The Auditorium Theatre, the newly started vaudeville enterprise in Quebec, Canada, is dark this week in deference to the desire of the large Catholic population. Clark Brown, who is managing the house for its backers, the Canadian Pacific Railroad, was in the city several days. It was in this house that Sarah Bernhardt played during her last American tour, on which occasion there was a violent demonstration against the French actress. For a time a taboo rested upon the playhouse in consequence of Mme. Bernhardt's visit, but since the introduction of vaudeville, this has been raised.

Mr. Brown said that the enterprise had prospered and was in a fair way of becoming a permanency. The theatre is to be sold in a short time. Should the present vaudeville promoters decide not to continue the scheme, it is believed that the Bennett Circuit will attempt to buy it up, adding it to their Canadian circuit. It is known that the Bennett people would like to enter the town, and this would be the opportunity they seek.

WORK PARALYZED VOICE.

The LeBrun Grand Opera Trio cancelled all vaudeville engagements beginning with the Union Square, March 18, following an attack of paralysis of the vocal chords with which Antoinette LeBrun was stricken on the stage at Proctor's, Newark, March 16. Vocal specialists declared that the affection was the result of overwork, the singer having worked continuously for seventy-two weeks. Under treatment the attack has been checked, and it is hoped that the trio will be able to resume its tour very shortly.

COMEDY CLUB OFFERS ITSELF.

An offer has been tendered to the proper committee of the Actor's Fund Fair to be held May 6 to 11 at the Metropolitan Opera House by the Vaudeville Comedy Club, under which the Club will give a full evening's entertainment by its members on any night selected by the Fair, or provide such other amusement as may be desired.

A Ladies' Social will be given by the Club next Tuesday evening at the Club rooms.

HAS A COHAN ACT.

Leroy and Clayton have a new act for vaudeville, which will be produced by them in the near future. It was written by Geo. M. Cohan.

P. H. Morrison will give Sunday concerts at his Rockaway Beach Theatre throughout June, opening the regular season June 27.

PIPER CARRIED OUT CONTRACTS.

Franco Piper, "the world's greatest banjoist" according to his billing, will open at the Alhambra, London, after closing a thirty weeks' season on this side. Mr. Piper has yet to play the Williams and Hammerstein houses before completing his present American tour.

A peculiar feature of the banjoist's present contract is that it was signed three years ago, and at that time Mr. Piper was so desirous of leaving England for a short time, he engaged for America at $25 less weekly than his customary salary.

In those days the active competition lately existing, and now again to the fore, did not exist. Upon Mr. Piper opening in this city, he found himself on the same bill with three foreign acts billed above him. These same acts, Piper declares, he has played with in England, always topping them on the announcements.

It was some time before Mr. Piper discovered the reason for what seemed to him extraordinary billing, but when the reason was made known, he simply wilted. It was a question of salary, says Piper. One of the acts was receiving seven times more pay weekly in America than it had ever been paid abroad, and the other two over three times.

Mr. Piper decided to bide his time, however, and play his contracts out, as originally agreed upon, but he says that next season when returning here, he shall expect managers to recognize his act in a manner befitting present conditions, paying him the amount of salary he is worth, which at Mr. Piper's estimation is $750 a week.

For his next American visit Piper has a new trick which is patented here and abroad. It is spinning fifteen banjos around the stage, playing upon them while they are revolving. It is said the cost of the new trick is $3,000, mostly spent in experimenting. Each banjo is valued at $75.

The Four Bards have been engaged to play on the New York roof garden for the summer.

NONETTE

The greatest violiniste in the world. Will appear in vaudeville shortly.

MIX-UP OVER DIXEY.

Henry E. Dixey has been booked to open at the Orpheum Theatre, Brooklyn, April 8, in a revival of either "David Garrick" or "Over a Welsh Rarebit," possibly both sketches on alternate nights. All this, according to his agent, M. S. Bentham.

On the other hand, Walter N. Lawrence, under whose management he has been starring in the legitimate in "The Man on the Box," alleges a contract with the comedian extending through the remainder of the season, and declares that he will enjoin the actor from playing. He claims to have notified both circuits of his agreement and expects them to observe the amenities.

MISS THURBER "LAYS OFF."

The Orpheus Comedy Four is playing at the Keith-Proctor 125th Street Theatre this week, taking the place left vacant by the cancellation of Leona Thurber and her "picks" for the same program.

Miss Thurber was booked for the Harlem house, but Wilmer & Vincent claimed a prior contract for the Orpheum, Reading. This contract could not be found, and when Miss Thurber informed the booking authorities in the United that she would not play Reading, the singer learned that she would either play Reading or not at all. The cancellation of her 125th Street contract followed, although the latter was in evidence.

"PAPER" BUILDING SOUTH.

Atlanta, March 29.

The theatrical pot is aboiling here, according to a lengthy article printed in the morning papers. The published statements credit the Interstate Amusement Company and the Shubert Brothers both with having secured sites either by options or direct purchase, one for vaudeville and the other for legitimate. The Interstate is said to have been represented in the negotiations for the acquisition of ground by a Mr. Ritchie. It has the Majestic in Birmingham. It is believed that both the vaudeville and legitimate firms are working together in their theatrical plans for Atlanta. The new house of Jake Wells here has been announced for vaudeville, when completed.

Another chapter in the story has it that the Columbia Amusement Company is dickering for a house here to break the long jump to New Orleans.

PORTLAND NO GOLD MINE.

Business at the Jefferson Theatre, Portland, last week, with the company billed as the "Carnival of Advanced Vaudeville," was not as big as expected owing to the inclemency of the weather. A blizzard struck the town with sixteen inches of snow, and for three days the street cars were blocked, but the management is satisfied with the result of its experiment.

One mistake was claimed to have been made through the cheap admission charged. The demand was mostly for the highest priced seats.

BEAT RECORD BY 15C.

Miner's "Bohemians" broke the Amateur night (Thursday) record at the Bowery Theatre last week, but by a very close margin. "Wine, Woman and Song" held that distinction with a gross of $727.85. The "Bohemians" did $728.

LONDON NOTES

By C. C. BARTRAM,
Variety's London Office, 40 Lisle St., W.

Were the V. A. F. a chicken there is little doubt that the managers would wring its neck. They had no idea the Federation would grow to such a size, and would "do such things" and "say such things" in the bargain. The membership has just mounted to 4,445. "The Performer" is booming, too, and when the managers cut out half its "calls" announcing next week's bookings, it promptly pushed out the other half to make room for advertisements. Arbitration still drags. Few great things can be done in a hurry (except, perhaps, in America) and just time is being taken to get at the facts of the case, and carefully weigh all details. The rights and wrongs of the artists are now up for discussion. Probably another week will be devoted to the "pros." The "barring clause" is the big point to be adjusted. Then the rebutting evidence of the managers must be considered, while an interim vacation for the Easter season may prolong things still further. It is not likely that the Federation will know the final outcome by the date of its big annual meeting on Tuesday, April 2.

Though things are calmer, some of the old fires seem burning just the same, and barring prosecutions, are breaking out afresh. Thus James's Strolling Players, engaged at Stoll's Hackney Empire, January 13, 1908, were barred from their date March 11, 1907, at DeFrece's Stoke Newton Palace, where Gilmer, of Oxford fame, now holds the reins.

It is also being noticed that Federation members, and especially members of the Executive Committee, are being put on to open and close shows, and subjected to other discipline. In the meantime no booking is being done except of the stopgap or emergency order, the managers wishing to know just where they stand before launching out extensively. The Federation is also delaying action on various important matters till the new routine swings in. The agents are not making much money, the "address boy" doing most of the business. Several agents who have been charging fifteen per cent. on continental engagements are trying to explain themselves. It seems that three people have a go at the money, even the worthy manager deigning to "do the split," a thing done by managers here as well as abroad, as hinted before in these letters.

The scheme of the managers to keep half of the musicians and artists out on strike pay, and thus sow the seeds of dissension in the triple alliance, has been already alluded to. The managers are set against the Federation being a trade union, and the reason is because in that capacity it has important legal rights it would not otherwise possess. Under the Trades Union act contracts are invalidated by a strike declared in the regular official way and with one week's notice. Of course, this doesn't please the managers, but it suits the artists, and they will cleave to the new arrangement faithfully.

An actors' union, the Dramatic and Musical League, is the latest thing resultant of V. A. F. success. All musical and dramatic folk can join, but a five-years' professional experience is essential to voting or office holding. Half crown entrance fee; weekly dues sixpence, executive committee of 24 elected yearly. Members known by numbers, and stamp system for members' cards. To establish a decent minimum wage will be one of the first efforts, and $10 weekly has been suggested as the lowest perquisite. Rank and file dramatic salaries are very bad here.

Walter DeFrece has scored a success with his new Holbeck Palace, Leeds, and there is a possibility of his building a second and more central hall. Sylvester has secured sites at Crewe and Peterborough. The old Balham Empire, which had to close in favor of the prosperous Duchess, was sold the other day for $14,250. At Davenport the Empire Theatre, which will cost George Dance $150,000, will run dramatic and variety attractions turn about, say two weeks variety and one week legitimate. Moss Empires will book the variety. Dance will have opposition from the United Theatres Co., which will build a hippodrome. Dundee is to have a new hall, to cost $150,000 and be ready Christmas. The Blackpool Hippodrome re-opens Easter. Gibbons did good business on assuming the Putney Hippodrome, and, in fact, business generally has been reviving much faster than expected.

The London Coliseum will be sold at the Mart, Tokenhouse yard, London, on Thursday, April 25, at 2 o'clock, by Farebrother, Ellis & Co., of 29 Fleet street. The house covers three and a half acres, and with it go adjoining premises that rent for over $5,000.

At Sheffield there are rumors of a new hall to be backed by the cutlery corporation, and erected on a high site not far from the Empire, opposite the Albert Hall.

The Zancigs are doing very well en route through the provinces, carrying a specialty company to supplement their own featured show. Alfred Moul, of the Alhambra, has an interest, and he also, by the way, has an interest in the Palace, Plymouth.

Since Harry Vernon left the "Entr' Acte" there is now no American connected with that organ of light and leading, which, perhaps, will account for its late statement that the American "coon" is "a genus of bear." This in a discussion on "coon" melodies, etc.

The forthcoming new ballet at the Empire will have for one of its scenes a representation of the long-gone Vauxhall Gardens.

O. Maus Dayton, father of the well-known Dayton family of Risley workers, died at Hamburg-Altona, Germany.

Tom Hearn is off to America, Carlton to Australia, and Griff to South Africa. All are friendly rivals, who jest with each other in the papers, and it's rather strange they should all be on the wave at one time. Drowee has had 18 weeks at the Coliseo de Recreios, Lisbon, but is heading this way soon.

We are all very proud of the stand taken by American artists as reports from over seas tell us no artist in New York would "blackleg" for any amount of money. It is said big offers were smiled to scorn, and all kept well out of the mixup. Many thanks indeed to the White Rats, Vaudeville Comedy Club, Actors' Protective Union and VARIETY for their prompt and most effective help in this matter.

Sparrow & Bawn will not open the Grand, Islington, as a music hall, though they had planned to do so Feb. 4 last. Behind their failure lies a very pretty story, with one of our foremost managing directors lurking in the background. For the present it resumes as a legitimate theatre, and the names put forward are W. and F. Melville.

Encouraged by the Glinseretti verdict against Rickards, the Harvey Boys brought suit against the Tivoli, Manchester, for cancellation. They do comedy boxing, etc., and one died, but has been replaced by a good man. The team is even getting better money, and the standard of the act has been upheld. The judge was one of those rather positive worthies who said he didn't even care to hear the matter argued, as it was plain the engagement had covered a talented performer now dead, and the Tivoli was well within its rights in cancelling. Leave to appeal if desired was granted. Possibly there may be more allowance made for a large family act than for a duo.

In the provinces attention just now is centered on the career of Evelyn Taylor, the girl whose record of ten shows nightly during the strike shows a hard-working disposition that would be of great value in an American dime museum. In addition to a show for each of her fingers, Evelyn did all her own housework, and boasts that she was drawing many salaries when the Federationists were owing their landladies. But now is the day of retribution, and Evelyn is having a hot old time. At Salford (suburban Manchester), the proceedings were so interesting that a number of arrests were made. Here Manager Raymond, of the Regent Theatre, told the court:

"This lady is a non-member of the Variety Artistes' Federation. All the members of this Federation are against this girl because she worked in London while the other artists were on strike. She helped the managers. Every artist on the bill was against her as well, and tried to make things unpleasant for her."

The Lyceum is being fixed up extensively for its Eastertide opening; and though some have suggested that it mingle a blend of variety with its melodramatic scheme, it is doubtful if this will be done. The pillars of its famous portico entrance are having a touch of paint, and are snowy white, with richly gilded tops. Good idea this.

GARRICK HEAVILY BILLED.

Philadelphia, March 29.

The opening of the Garrick Theatre under the direction of Klaw & Erlanger on April 22 next has been heavily billed all over the city. One hundred stands in use by "Syndicate" houses here have been pressed into service to boom the Garrick's opening week.

The street cars are carrying placards reading "There will be no vaudeville in Philadelphia until April 22." The newspaper advertisements all tend to belittle Philadelphia's present vaudeville offerings.

No announcement of the Chestnut Street Theatre's proposed opening on April 15 has been given out. There seems to be some doubt held by the Keith management as to whether the Garrick will open as per schedule, owing to the threatened injunction proceedings against Frank Howe, the Garrick's manager, restraining him from playing vaudeville.

Mr. Howe has prepared himself for this contingency, it is understood. His lease of the premises reads that the house may be used for "any theatrical enterprises."

SUMMER STOCK AT HOWARD.

Boston, March 29.

Dr. Lothrop, owner of the Howard Theatre here, has decided to run his stock burlesque company again this summer, and is advertising for "fifty shapely girls" to complete it. At present it is not known who will have the management of this group of girls, but it would not be surprising to see Violette Mascot back "on the job." The Howard Burlesquers have come, in the year just past, to be one of Boston's "points of interest," and there was much disappointment when they disbanded a month ago. It is understood, however, that few, if any, of the girls in the former "bunch" will be required for the new burlesque, as the plan is to present new forms and faces.

SHE BELONGS IN VIRGINIA.

Curtis Burnley, who is said to be socially of some note in Richmond, Va., will make her vaudeville debut at Ed. Rice's Sunday night concert in the Bijou to-morrow night. Her real name is Mrs. Hardin-Burnley. She is a graduate of Dr. Curry's School of Expression in Boston and received technical training under the tutelage of Ned Wayburn. Her offering consists of impersonations showing "The Five Ages of Woman." Miss Burnley's stage experience up to date has consisted for the most part of private readings in her home town.

CARLETON MACY GOING MANAGING.

After the close of the present vaudeville season Carleton Macy and Maude Edna Hall will no longer be seen in the semi-dramatic sketch "The Magpie and the Jay." Mr. Macy has secured the lease of a theatre in Cleveland, according to a statement of Miss Hall, and will devote himself to the management of a stock company playing dramatic shows with himself in the leading roles. Miss Hall will continue with the successful playlet under the billing of "Maude Edna Hall and Company."

The Gotham Theatre in Brooklyn will close its vaudeville season on April 28, opening with stock the day following. The Hal Clarendon Stock Company will supply the legitimate attractions.

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance in New York City.

Eva Tanguay (Reappearance), Hammerstein's.

Ainsley Scott, Union Square.

Lisle Leigh and Co., Union Square.

Harry Lester (Reappearance), Twenty-third Street.

Gould and Suratt (Reappearance), Twenty-third Street.

The Great Bernar, Fifty-eighth Street.

Elsie Fay and the Pierce Bros., Fifty-eighth Street.

Ricca Allen and Company, Pastor's.

Ben Bradbury and Company, Pastor's.

The Rinaldos, Pastor's.

Lady Snolto Douglass (Reappearance and New Act), Pastor's.

Little Bob and "Tip," Gotham, Brooklyn.

NEW ACTS OF THE WEEK

Wahlund-Tekla Trio.
Acrobatics.
Barnum & Bailey's.

Performing at a time when the three rings and two stages are occupied, the Wahlund-Tekla Trio attracts attention immediately through a giantess in the act, with strength befitting her size. The "straight" man is also wonderfully muscular. Some of their feats would be a vaudeville sensation. The woman is well formed, notwithstanding her height, and good looking besides. Dressed becomingly, it is an imposing act, with a comedy member who could make himself more evident in the confines of a theatre. It is a novel attraction, and will probably be booked for the vaudeville season if no foreign engagements interfere. *Sime.*

Four Nelson Comiques.
Comedy Acrobats.
14 Mins.; Full Stage.
Twenty-third Street.

A fast, whoop-hurrah, slap-bang knockabout closing number, with clean ground tumbling and the usual slapstick and clowning galore. Two of the men are made up as eccentrics, the other pair being a "straight" man and a "dude." The latter two have the best of the tumbling, turning off pinwheels, forwards, twisters and the rest of the mat feats smoothly and with style. The straight man might select a neater dressing to set off his excellent work. The clowns have some good tumbling, as well and contribute to the swift action of the act. *Rush.*

The Novellos.
Animal Act.
Barnum & Bailey's.

Somewhere in the Barnum-Bailey program it says that the title of this troupe indicates the character of the offering. That is nearer the truth than the press agent generally strikes. In fact, it is a bull's-eye. The Novellos have the best all around novel animal act ever shown in this country. It is so well appreciated by the circus management that the entire arena is given over to the exhibition. Acrobatics, juggling, balancing, animal tricks by dogs, ponies and elephants are all shown, and the training of the animals alone would bring roars of applause anywhere. In vaudeville the act would be the biggest kind of a draw after the first show. It probably can be run anywhere from twenty minutes to an hour. This is another foreign act which has been overlooked by any number of vaudeville managers and agents, always Europeward bound in "search for novelties." The biggest of them all has been captured by a circus. *Sime.*

Capt. Carl Howelson.
"Ski-Sailing."
Barnum & Bailey's.

"Boomed" as the "feature" of the Barnum-Bailey show this season, "Ski-Sailing" will have a task as given at the Garden to hold up the billing. On a pair of "Skis" or slim skids, down an incline set at 50°, Capt. Howelson makes a jump of 20 feet, perhaps less, with an effort, being obliged to "lift" himself over. The incline may not be long enough, lessening the necessary speed for a brilliant jump, but the act as now presented is not nearly so exciting as were the moving picture series some years ago which showed the jumpers in action in their native country. The surface of the incline resembles an underground trolley road's tracks. The act to be really sensational must have more speed and a much longer jump. *Sime.*

Cressy, Dayne and Company (2).
"The Wyoming Whoop," (Comedy).
30 Mins.; Full Stage (Interior; Special Set).
Union Square.

Will M. Cressy has followed pretty closely the structural outline of "Town Hall To-night" in this, his newest offering. There is the same skilfull intermingling of comedy and pathos, the same give and take of witty dialogue and the same working up of a semi-dramatic finish with a swift, certain and unexpected laugh to meet the curtain in mid-air. The manuscript of "The Wyoming Whoop" probably reads much better than that of the former Cressy sketch, but the business and action of the new offering falls below it in laughter compelling qualities. There are innumerable good things in the lines, which fairly sparkle with neat aphorisms and the quaint philosophy of the New England farmer, converted into a rough and ready Western editor by the simple process of necessity and a Colt .44. *Rush.*

Maximus, the Great Auto-Defier.
15 Mins.; Full Stage.
Fifty-eighth Street.

Maximus the Great, makes the point of his exhibition that the machine passes over the stomach. Marino, the first exponent of this exhilarating sport over here, had the gasoline car run over his back. "Auto-defying" is a matter of showmanship. With plenty of noise, bustle and preparation, the auditors are worked into a "thrilling" frame of mind. A great deal of these requisites were missing at the Fifty-eighth Street house on Monday afternoon when Maximus made his first appearance. What should have been a sensational finale passed off rather mildly to a mild "strong" act which came first. It was rather difficult to foretell up to the moment of the auto incident whether the strong boy favored his muscular development or his histrionic aspirations. An "escape" savored of the work of James Owen O'Connor, and reacted against the remainder, the audience being inclined to treat the early part of the performance as a jest. With the act fixed considerably, and pains taken to disabuse any impression of "fake" that the grated cell window and chains leave, the act ought to pass through, if sufficient excitement is worked up over the main event, and Maximus gives less attention to his brunette locks. *Sime.*

Jock Whitford.
Scotch Comedian.
25 Mins.; One.
Union Square.

Working very much after the style of Jack Lorimer, the new importation extends his dancing and singing act out of all conscience. He falls into the habit of the great proportion of visiting foreigners of piling up repetition upon repetition of verses and choruses of his numbers. Whitford adds a new institution to international melody. It is a comic with Scotch subject and text and brazen and unmistakable "coon" swing to the air. The best was toward the finish, where Whitford shows a Scotch sporting enthusiast watching a football game. This part was full of splendid laughing points, but ran 7½ minutes by the watch and tired before the finish. His opening number is entirely unsuited to American vaudeville use, but Whitford helped it out with a good eccentric dance. There is more of the same sort of dancing later. The audience liked the number and if the first New York reception may be taken as a standard of judgment, Whitford should do well on this side. *Rush.*

The Meers.
Equestrian.
Barnum & Bailey's.

Riding in a high cart, and afterwards going to barebeck work, the Meers, two men and two women, are giving a pretty exhibition at the Garden with the "Big Show." They were especially imported for it. The men are in comedy make-up. The program says "Just from Paris," and the costumes of the girls bear out the caption. Many a soubrette would have a heart aching yearning for the captivating short dresses the girls are wearing. The bareback riding is well executed, and the act, apart from the actual work, is pleasing through its "dressiness." *Sime.*

Howard and Lewis.
"A Pair of Cons."
15 Mins.; One.
"High School Girls."

A conversation and singing act in "one" with pretty much all the elements that go to the make-up of a successful offering of that sort. The comedian employs a good German dialect and the dialogue is bristling with points. The talk is almost altogether fresh and new and the "gags" are neatly worked up. Both have good voices. The comedian has an adaptation of "My Mariuccia" with a catchy air, and the straight man, who dresses and works nicely, has two numbers, with a full change for the second, "San Antonio." The number is a good one for a burlesque olio and should command attention for vaudeville. *Rush.*

Charles Serra.
Equilibrist.
10 Mins.; Full Stage.
Twenty-third Street.

Serra works entirely upon a pedestal, leaving the two-foot platform only at his final exit. Considering the small space he introduces a remarkable variety of feats. Opening with a few simple poses, he goes to a little unpretentious weight juggling and finishes with a series of interesting handstand feats. These are novel and prettily executed. The final is a handstand upon two billiard cues fixed in sockets and makes a neat trick. *Rush.*

Cook and Oaks.
"Up-to-Date Letter Carriers."
Conversation.
14 mins.; One.
Pastor's.

There is nothing in the act except the letter carrier's uniform of the younger man to support the title. A little talk at the beginning refers to this subject, but thereafter it is forgotten. The younger man does a short series of ground tumbling feats at the close which suggest the advisability of making more of this feature. The talk throughout is so light that it may be entirely disregarded. *Rush.*

Minnie Kaufman.
Bicyclist.
11 Mins.; Full Stage.
Union Square.

Miss Kaufman has played about in the West for some months with the single act she constructed after her parting with the Kaufman Troupe. She opens in simple riding work, introducing somewhat of a novelty in employing the spotlight. A change to lighted stage precedes the more pretentious features, for which the rider changes to white satin knickerbockers, and the riding of an upturned tandem makes the finish. *Rush.*

Franklyn Wallace.
Songs.
12 Mins.; One.
Union Square.

Three numbers make up what was probably a hastily arranged offering to fill in during the serious illness of Mrs. Eva Wallace. Two familiar numbers are used. Both went fairly, but "Poor John," used "by permission of Vesta Victoria," as per large announcement cards, made an excellent finish and turned the scales of an indifferent reception into a success. Wallace makes a good appearance in his evening clothes and has a distinctly agreeable tenor voice. *Rush.*

Harriet Southerone.
Songs.
9 Mins.; Three.
Union Square.

A well trained and agreeable voice, backed up by an exceptionally pretty face and figure, would have made a better impression at the opening performance, had Miss Southerone not suffered so severely from nervousness. Three songs, with a simple change of costume for each, are used. Miss Southerone is a discovery of

Manager Merrison, of the Union Square. There is no reason why she should not develop into a good vaudeville number. She could as easily work in "one," the deeper stage setting being at present somewhat out of proportion to the importance of her offering. Her three songs are not over-well selected, and it occurs that a good descriptive number would aid her materially. *Rush.*

Edwards and Vaughn.
Comedy Sketch.
12 mins.; One.
Pastor's.

The woman has a pretty voice and her opening song was agreeable. In spots the talk itself was bright, but badly handled. None of the points is worked up with any skill and the man delivers his lines mechanically. The couple work the whole dialogue in a manner to convey the impression that they don't like the place, anyway, and are in a hurry to get away. *Rush.*

Lubin Film.
"The Unwritten Law.
11 Mins.

A "faked" series showing the history of the Stanford White-Harry K. Thaw affair. The record of the trial has been combed over with an eye to its sensational points and these have been strung along into a fairly complete exposition of Mrs. Harry Thaw's testimony. The artist's studio is first shown, where, for value received, the mother brings the girl to pose. The man-about-town seeks an introduction and is repulsed. A stage during rehearsals is next seen and here the two are made acquainted. In a cafe Thaw strikes the man-about-town when the latter attempts to kiss the girl. The drugged wine and all other features of the trial are introduced, including an interior of Thaw's cell in the Tombs. The climax in the shooting comes too suddenly. It is not properly worked up and the final scene of the court-room is entirely out of place. In it Thaw is shown leaving the court-room free. It would have been better to have introduced this part as a dream of the prisoner as he slept in his cell. *Rush.*

OUT OF TOWN.

Edna Roberts,
Songs,
14 min.; one.
Orpheum, New Orleans.

Miss Roberts is a recruit from the legitimate. Her stage deportment would proclaim that, did not the program contain a preliminary announcement. Three songs of the popular sort, interspersed with a few "storiettes" constitute the act. An "applause" number is used as a finale. The male attire now worn, together with the "storiettes," should be dropped. Possessed of a good voice, Miss Roberts should do a straight singing act, if she hopes to merit any degree of vaudeville success.

O. M. Samuel.

Collins and Hart are "laying off" this week, the first time in five years, excepting when traveling necessitated it. In proof that the burlesque strong act the team gives is not altogether burlesque, Mr. Collins moved a few desks around in an agent's office one day this week.

ROWDYISM MUST STOP.

Although the most select vaudeville theatre in the city, Percy G. Williams' Colonial holds terror to all artists playing there at the Monday matinee.

Among the first audience of the week is a crowd of young college roughs, who are accompanied by young women, nearly as badly behaved. They are scattered through the orchestra and balcony, aided by some of the toughs in the neighborhood. On the slightest provocation, hissing, cat-calls and the "clapping" of hands will follow, "breaking up" any act on the stage at the time.

An effort has been made to stamp out the misdoers, but they have been difficult to locate. Last Monday a special officer was placed in the theatre with instructions to watch out for the miscreants, and treat them as they deserved when found. "Warnings" were posted about the lobby calling attention to the statute governing such cases, and Manager David Robinson is in hopes that shortly he will have the evil eradicated.

It is thought to be caused by the freedom allowed the audiences on "amateur night" at the Circle Theatre last season. At that time, the house was unbridled, and the younger element, since the Circle discontinued the evening when they could vent their exuberance, seem to have selected the Colonial on a Monday afternoon for a substitute.

TORONTO STARTS BUILDING.

Toronto, March 29.

The new burlesque theatres have begun their building operations. F. W. Stair, manager of the present Star on the Western Wheel, has commenced work on the new house, under plans drawn by Cole Wood, of Chicago.

The old buildings on Richmond street, which covered the site of the proposed Eastern Wheel theatre to be called the "Gayety," were torn down last week. The Eastern house will be controlled by the "Toronto Theatre Company," in which Weber & Rush of New York City are largely interested. It is considered a tributary corporation to the Columbia Amusement Company of New York.

THREE LAURELS LEAVE.

The Three Laurels, a foreign acrobatic act, after playing around New York, left for home Wednesday, but not before Mr. Laurel expressed an opinion on the American booking system.

The act was engaged for this side through the office of William Morris, and although their route sheet called for one week each at Erie, Cleveland and Cincinnati, the men were not informed of the closing of these houses to the Morris office, and expected to play three more weeks than they have.

One of the Laurels hesitated not to say that he thought it strange that no notification was received by them on the other side from their agents here regarding the loss of the three weeks as all the bookings for these former Ryan theatres were cancelled before they left the other side. Had they known of this, Mr. Laurel added, the act would have remained at home.

William Howard, of Howard and Rutherford, received a girl baby as a present from his wife (Violet Escher) last week.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Anonymous communications will under no circumstances receive attention. If correspondents do not wish to reveal their identity to the readers of VARIETY, they may sign a pseudonym, but the name of the writer must in every case accompany the communication, not for publication, but as an evidence of good faith. Name of writer will be held in strict confidence, when so requested.

New York, March 26.

Editor VARIETY:

Kindly inform my friends and members of the White Rats that I am in no way connected either as a stockholder, director, investor, or otherwise, in the Smith-Hennessey Realty Co., or any other land company.

I make this statement for the reason that I was misquoted in last Sunday's papers.

It is not my purpose to in any way discredit the enterprise. I simply desire to be independent in my position as president of the White Rats of America.

R. C. Mudge.

March 26.

Editor VARIETY:

Seeing in last week's VARIETY that Mr. Ned Nye stated: "While in Colorado two young women walked off the stage during a performance, whereupon Mr. Nye disbanded his troupe;" we wish to say that Mr. Nye is mistaken. No young women ever walked off the stage during the act.

Reid Sisters.

Detroit, March 11.

Editor VARIETY:

When I was in Kalamazoo, Mich., at the Bijou Theatre, L. O. Miller, clerk of the Modern Woodmen of America, called on me to get me to play at a banquet. I suggested that he secure permission from Mr. W. S. Butterfield, proprietor of the Bijou Theatre.

Mr. Butterfield gave his permission. The house manager, Mr. Reid, told Mr. Miller that when he paid for the banquet he should pay it to him, and that he (Mr. Reid) would give it to Miss Thatcher Saturday night in her envelope. Mr. Miller and I both asked what it meant, as we could not understand it. Mr. Reid said, "Oh, that is just Mr. Butterfield's way of doing business." On Saturday Miss Thatcher received her salary envelope and the enclosed letter was in it.

"*Miss Thatcher:—*

We always make it a rule to handle the extra turns from this office. That is why I insisted on the cash being paid to my local manager. I always take a piece of this money, so enclose you check for $5.00. *Will settle with Mr. Makin.*

Yours truly,
(Signed) *W. S. Butterfield.*"

I was to have received $12 for playing at the banquet and took my own piano player with me. Mr. Butterfield sent me check for $5 and retained $7. If Mr. Butterfield had made the engagement for me and I had agreed to work for $5 it would have been all right; but as I made it myself, cannot see where Mr. Butterfield was justified in taking $7.

Eva Thatcher,
"The Irish Lady."

San Francisco, March 19.

Editor VARIETY:

Some weeks ago A. K. Caldero complained through your columns that I had cartooned him to his disadvantage in the St. Paul "Dispatch." I beg to state that I have never drawn a cartoon for any paper but "The Morning Telegraph," and am under exclusive contract to that paper. Never met Mr. Caldera, never saw his act and would not offend a fellow artist in such a way.

The cartoon in question was evidently "lifted" by the "Dispatch" (without the consent of the "Telegraph") and the caption altered. I wish Mr. Caldera would procure a copy of the offending cartoon. I have never seen it—it will interest me. If there is any likeness to Mr. Caldera in my "Telegraph" original it is purely accidental. *Bert Levy.*

BERNARD CONTESTS' WINNERS.

On Friday evening of last week, at Tammany Hall, was held the first annual ball of Mike Bernard, pianist at Pastor's.

Contests were held to decide the best "coon shouter;" also the best "rag-time" piano player. Madge Maitland won the gold medal for singing Southern melodies loudly, defeating two other candidates, one of whom, a slight blonde girl with the same kind of a voice, gave Miss Maitland a hard race.

"Pete" Quigley won the piano playing contest, receiving the decision from the judges, among whom were Fred Stone, Dave Montgomery, Ted Marks, Tod Sloan, "Scamp" Montgomery and several others above reproach. Mr. Bernard did not compete.

Mr. Marks and Harry Cooper escorted Vesta Victoria around the hall at the head of the grand march. The ball faded away at a late hour.

WHITE RATS NEED ROOM.

Last Thursday night, the weekly meeting of the White Rats was held at the Elks Hall in the Majestic Theatre building. The week previous the meeting place of the Knights of Columbus on West Fifty-fourth street was used, but found too small.

It is possible that the Elks' meeting rooms will be permanently leased for the weekly gathering of the Rats, and a business office located in the Forty-second street section of town.

Last week about 65 members were initiated; the week before 57 went through the process.

Violet Onseth, the dancer, now with the "Lid Lifters;" Lon Morgan, German comedian, with the "Two Johns" show; Gladys Sears and Ed West have been signed by Charles E. Taylor for his "Parisian Belles" next season.

CIRCUS NEWS.

BARNUM & BAILEY'S.

New Yorkers have been educated to "circus acts," and vaudeville is responsible. Adults and even children may see a circus, expressing an adverse opinion, but when analyzing the show 90 per cent. of the acts will be pronounced good, although the performance as a whole did not make a startlingly favorable impression.

This is because so much similarity to a circus is found scattered over a vaudeville bill. All the main dependence of a "three ring" show, excepting the stellar events, each season may be seen in vaudeville under one guise or another, and the New Yorker who visits the Madison Square Garden these days wants a "sensation," something that will lift one out of one's seat.

The Barnum-Bailey show this year is just as good as ever, perhaps better, and will play out under canvas to much better effect than can be secured at the Garden where the orderly seats, walled in arena and electric lights dispel the illusion of the sawdust.

There are seventy-five acts on the program, including the Hippodrome events and exclusive of the clowns. They cover every variety of an acrobatic or animal act that can be brought to mind. Then there are two spectacular events, "Ski-Sailing" (New Acts) and "The Dip of Death," which concludes the performance and is the most sensational of the two. Isabelle Butler, wife of the late Tom Butler, the noted bicycle rider, is the girl who rides in the automobile while the machine slides around on the under side of a half "loop" leaping over in that position to the cut-off portion, where the auto resumes a vertical position.

The elephants this year are calculated to please the children especially. There are three herds, with George Bates, Harry J. Mooney and George Denman as trainers. Each is worked differently, somewhat of an innovation, and they make an interesting exhibition. With a similar act in each of the three rings at the same time, it is a wise or foolish person who can venture to assert superiority.

The bareback department is very complete. The Meers (New Acts) are over here for the first time, while Ella Bradna and Fred Derrick give a performance which for speed in execution has never been equalled. As a woman rider, Miss Bradna keeps pace with her male partner, no small undertaking, and in the costuming they are the best looking couple in the rings.

Josie DeMott secures a welcome through her excellence in bareback riding and Dallie Julian, both singly and in team work, does pretty work. The men riders all fare well, but the women are attracting more attention through the revolution in dressing. Where tights once held full sway short skirts are replacing them, not the fluffy kind, but direct from the modiste. A girl with a brightly colored, fashionable costume, cavorting on the bare back of a horse, creates a picture that commands admiration.

"The riding seal" of Capt. W. E. Winston is an important part of the show. This animal rides a horse bareback while moving at a fair rate of speed, balancing and juggling objects meanwhile with his nose and head. Capt. Winston has a full "seal" act otherwise, but his "rider" is the *piece de resistance.*

Mannel Herzog has a pretty exhibition in the opening with his group of stallions, all stately, well groomed animals, trained to the minute and working at command, while there are also two "made-up" horse acts in the other rings at the same time which have some attractive formations.

"Display No. 12" gives a picturesque appearance to the arena, which is dotted with riders in hunting costume and evening dress, both men and women, driving or riding horses perfected in the more spectacular feats of horsemanship. Rhoda Royal receives the special position on the hippodrome track during this number in order that the pranks of her "Couchee-Couchee" horse "Batn House John" may not be overlooked.

Among the aerial events that of the Siegrist-Silbon Troupe, a casting act, receives prominence. There are ten people engaged, but four are "dead," used for fillers only. The other six show nothing extraordinary. The style in which the act has been put on does the most for it. There is a long bridge or framework, extending from forty-five to sixty feet along the length of the garden. The fliers are passed from one end to the other and back again, all dropping or diving into the net at the close. Belle Cole on the flying rings takes very wide swings while working, but is unfortunately placed at the lower end of the Garden. There are a number of Japanese with "Risley" work, and several bicyclists, including the Bollers, who make a hit with a copy of Ralph Johnstone's act.

Mr. Mooney, the trainer, also has a novelty in a mixed animal act, which is overshadowed afterwards by The Novellos (New Acts). The Wahlund-Tekla Trio is also under New Acts.

Bell and Henry are furnishing some comedy ground acrobatics which are liked, and the Kennard Brothers give a lively performance also.

The clowns, led by "Slivers" Oakley, are given considerable latitude, and have evolved several new humorous ideas. Steve Miaco and Spader Johnson are prominent among the fun makers, and attain their object through pleasing youth.

In the menagerie there seems to be an elephant in every part of the Garden's cellar. On Monday afternoon one of the big beasts had a soreness in his mouth. The trainer placed his hand inside, rubbing the affected spot, and the elephant, upon the man withdrawing his hand, affectionately placed his trunk around the trainer's neck. One could believe that the mammoth was hugging his trainer for the relief. There is a full collection of wild beasts, with a surly hippopotamus.

Among the freaks are Capt. Jack Auger with a dwarf by his side, the man who allows stone to be crushed on his head, a musical act, and besides many others, "Marie." If you didn't see "Marie" the first trip, go again. She is some three hundred pounds or more of femininity, with blonde hair and complexion. The billing just says "Marie," but for a "fat woman," she is some peaches on looks, and it seems a pity that the side show "closes at 3 and 9." It requires a longer time to thoroughly look "Marie" over.

Sime.

Carlos' dogs will travel with the Ringling show this season.

The Novellos, now with the "Bog Show," have been booked by the United Booking agency for next season, beginning November 1st.

When the Ringlings take to "the road" they will carry eighty-three cars, which is eight more than will be used by Barnum and Bailey.

Nellie Silbon, of the Siegrist-Silbon troupe of aerialists, is ill, but expects to be sufficiently recovered by Monday to rejoin the show.

No claims of record-breaking business are being made for the Barnum-Bailey circus thus far this year, but the takings up to now are better than last spring.

The John Robinson Circus opens its season in Cincinnati April 25, and Barnum and Bailey are scheduled to show there May 12. There is a possibility, if not a likelihood, of a clash in the billing. The two shows are but a few days apart.

James Bisping, while rehearsing his act of riding four horses at Terrace Park, the winter quarters of the Robinson Circus, was seriously injured by one of the horses stumbling, throwing him to the ground and breaking his lower jawbone.

Burch and Reiss, the carnival promoters, have organized a pony and dog circus which will go out the coming season under the firm's name and management. It opens in Seattle, Wash., May 6. A number of circus acts are being booked for the show by Charles L. Sasse. It will play 30 weeks in the far West.

The Frank A. Robbins circus (18 cars) which has been in winter quarters near Newark, N. J., has been burnished up and is now ready to take to the road. Frank A. Robbins, as usual, will be the general manager and chief executive of the outfit. Jack Cousins will be equestrian director.

Mrs. Horace Baggs fell twenty-five feet at Fulton, N. Y., last week, and was badly bruised and shocked, the fall leaving her in a semi-paralyzed condition. Mrs. Baggs was to have joined the Ringling show with her husband, who is an acrobat. The couple were practising in their home "gym" when the accident happened.

Josie DeMott, the only woman somersault rider, has not been doing her best work at the Garden, although she is showing improvement daily. Last spring, while playing here, she fell and broke several ribs, incapacitating her from further service for the entire season. She is now in a highly nervous state, which is slowly disappearing as the daily performances are rolled off.

After the Ringling Bros'. circus, which opens its season at the Chicago Coliseum April 4, concludes its engagement in the Windy City, it will come direct East, covering very much the same territory as that of the Buffalo Bill show, but not playing the same towns. The routes of the two shows have been so laid out that they will alternate all through New England without clashing.

A large company of circus performers left town Wednesday of this week to join the Ringling show in Chicago. The Borsinis (4) arrived from Havana Tuesday and left the following day. The Alvarezers, aerialists, arrived from Germany, and Horton and Linder, comedy bar gymnasts, arrived from London. The last two make their first American appearance this season.

At the premiere of the Barnum & Bailey show at the Garden last week "Slivers" Oakley, the chief clown, "walked off" in the middle of the performance. Questioned regarding this proceeding Slivers said: "I attempted to do some quiet pantomime work several times, but on each occasion attention was diverted from my efforts by the passing of a number of other clowns with slapstick comedy. This, of course, rendered my efforts void and there was nothing left for me to do but retire. I explained my position to the management and they saw the reasonableness of my attitude. Matters were immediately adjusted and I am now working at every performance in perfect harmony with the others."

The Buffalo Bill show opens at Madison Square Garden on April 23. It is about four years since it played around here, having traveled over pretty much of Europe in that interval. Several new features are prepared for this season's showing. One is an animal act, with "high school" bronchos. It is said that it is the first time a broncho will be seen giving a public exhibition of this character. Ray Thompson trained the Western horses during the winter, and will put them through their paces with the show. "The Battle of Summitt Springs" is also new. This will be a mock war between Indians and whites. In "The Train Holdup," another feature, nearly the entire company will take part.

Harry Allen's office in 28th street on Monday morning looked like the stage at a chorus rehearsal. A score or more girls appeared in answer to an advertisement in the morning papers for a rider of the somersaulting automobile that is to be the feature of the Ringling show. It was a mixed company. Two of the applicants were dressmakers, three were stenographers. One girl, who presided at the shirtwaist counter of a local department store, said she knew she could hold down the job because she never got sick on the scenic railway or the "loop the loop" at Coney Island. Two experienced circus performers were cut out of the herd and selected to fill the auto seat. The apparatus and riders were started on Wednesday to Chicago, the show's opening stand.

WANT THEIR SLIDES BACK.

Moses A. Sachs, the attorney, has brought suit on behalf of the P. J. Howley Music Publishing Company to recover certain slides from the Meaney Printing Company. The lawyer declares that the Howley company (then Howley, Dresser & Co.) deposited with James H. Curtin, of the London Theatre, these slides to secure a loan. They later passed into the hands of the Meaney company, from whom the publishers seek to recover them.

SUMMER PARKS

THE GROWTH OF SUMMER PARKS

By WILLIAM H. BARRY.

Chicago, March 28.

Five years ago—or even less—the wildest "dreamer" would not have predicted the marvelous popularity and growth of the summer amusement park business in America, and the stupendous investments of tens of millions of dollars they represent. The day of the little "street car park" has been quickly followed by the great "White Cities," "Luna Parks," "Dreamlands," and other alluring titles to designate these wonder pleasure cities, each representing from $1,000,000 to $3,500,000. Scarcely a city of any importance from the Atlantic to the Pacific, and from far-off Winnipeg to the Southern Gulf Coast, but boasts of one of these colossal show grounds, with an imposing array of amusement structures which a few years ago would have done credit to the great international expositions.

To "Luna Park," Coney Island, and Messrs. Thompson & Dundy, two young Western managerial Napoleons, unquestionably belong the honor and credit for this marvelous evolution of the summer amusement park in America. Where stood a few years ago what was formerly the old "Sea Lion Park" at Coney Island, which had been the burial place of many hundreds of thousands of dollars, lost by various venturesome amusement caterers in unsuccessful efforts to revive its lost prestige and popularity, now towers the magnificent amusement city by the sea—"Luna Park"—a lasting monument to daring, progressiveness and originality.

Then followed the construction of "Dreamland," another great resort, a fitting mate to beautiful Luna, on the opposite side of Surf Avenue. The marvelous transformation of "tough Coney Island" followed quickly, and where was a vast labyrinth of cheap frame shacks, tawdry, vile vaudeville shows and midway performances, disreputable hotels, etc., grew up the expensive, massive, high-class structures, etc., of to-day.

Chicago's own beautiful "White City" set the pace in the West for a number of magnificent summer parks, but none equals the Chicago product, which represents as it stands to-day an investment of over $2,500,000.

To the genius and originality of Paul D. Howse, general manager of the White City, is due most of the credit for the wonderful success of his great Chicago park. Mr. Howse has been fortunate also in having behind him a most liberal management, unsparing of their unlimited resources in carrying out ideas and in the securing of desirable novelties. It is predicted that the business of "White City" will the coming season be the largest in its history.

Following closely, as regards size, beauty and financial outlay, is another magnificent new South Side summer park, named "Luna Park"—so-called from its older namesake at Coney Island. The new "Luna Park" possesses a great advantage over most other of these great amusement resorts, in the fact that it possesses nearly 300 majestic oak shade-trees, many being more than two hundred years old. Through the branches will be festooned and entwined 25,000 vari-colored electric fairy lamps and the grounds will be beautifully laid out in flower beds, tropical shrubbery, grass plots, with broad promenades and dotted by a score of little fountains. "Luna Park" will be in complete readiness for its opening on May 11th. The new resort is managed by L. R. Lautterstein, who is president and general manager as well.

As is well known, other magnificent and expensive "Lunas," "White Cities," and "Dreamlands" are located in Pittsburg, Boston, Philadelphia, Buffalo, Cleveland, Toledo, Seattle, Los Angeles and various other points. One of the finest resorts in the great Northwest is said to be the new "Happy Land" at Winnipeg.

There is no evidence discernible at this time that "the limit" has even yet been reached in the magnitude to which this midsummer amusement park business will attain, and the coming two years bid fair to bring forth as marvelous revelations and surprises as have the past five years.

Thousands upon thousands of professionals are given highly lucrative occupation by these big parks at a season when they would otherwise be lying in idleness. To this great army the summer park is surely a blessing.

Construction of the summer theatre at Elkdale Park, Montgomery, Ala., is nearing completion.

Harold Cox will book the attractions for the fairs to be held during August at Taunton and Clinton (Mass.), also Nashua (N. H.).

The New York Contracting Company will supply attractions for the Illinois State Fair at Springfield, Sept. 30, and the Michigan State Fair at Detroit, Aug. 27 to Sept. 8.

The West Side Carnival Park, Kansas City, will open in May. The resort will have a band pavilion and roller skating rink, in addition to many other attractions in course of construction.

The "White City," the new resort now building on the former site of Riverview Park, Louisville, will open April 27. The color scheme of the buildings will be white and more than 100,000 electric lights will illuminate the place.

The Marine Band from Washington will open a ten weeks' concert tour of one night stands beginning Easter Sunday at Atlantic City. A long stretch of New England stands follow and the tour closes at the New York Hippodrome.

A new park is now under way at San Jose, California. It will cover a large tract of land at Fourteenth and Berryessa streets. It will contain a free theatre, a zoo, baseball grounds and other open air features. Mr. Hanchett is the promoter.

A large summer theatre, skating rink and pavilion will be constructed at once on Hardy street, New Orleans, by several local investors. The street railway now building in that vicinity will be in operation when the summer season opens.

Long Beach, Los Angeles, Cal., will have its first and only theatre this summer. R. E. Fisher is prominent in the movement and several capitalists are active in the financial end, having contributed $50,000 for construction. The theatre will be located on the pier.

J. B. Moore and Jos. Shea have leased plots of ground in several nearby towns and will erect upon them temporary structures wherein a vaudeville show may be given during the summer months. The plan follows that of the "airdromes," first introduced in the West.

The old Spring Lake Park at Trenton, N. J., has been in process of rebuilding for several months. It will open the coming summer with vaudeville for the first time. Practically a new park has been constructed and the resort will open May 30 under a new name, not yet selected.

Edmond Gerson has engaged the company to appear in Kiralfy's production of "Pocahontas" for the Jamestown Exposition; he also has arranged to represent an English syndicate of vaudeville houses, sending over such American acts as may in his judgment be suitable for provincial consumption.

"White City," formerly Athletic Park, New Orleans, will open for the Summer season about the middle of April. Charles C. Mathews, president of the Standard Operating Amusement Company, will manage the resort. The Olympia Opera Company, headed by Lottie Kendall, will in all probability occupy the Casino.

Doling Park, Springfield, Mo., has been purchased by Chas. E. Brooks, E. E. Meyer and W. H. Jezzard. The consideration was $50,000. Negotiations have been carried on for twelve months. The new owners are heavy stockholders in the Auditorium skating rink and will spend several thousand dollars in beautifying the resort. The park will have a theatre, dancing pavilion, scenic railways, and many other outdoor attractions. The season opens May 15.

A vaudeville artist recently returned from Montreal has this comment to make upon Sohmer park in the Canadian burg:

"The resort operates under a charter granted by the old provincial government for a zoo. All that remains of the animal display is a moth-eaten monkey and a stuffed Brazilian ant-eater, but that is enough to make it possible for the owners to give the only Sunday show in the city and draw down a fat profit from the bar and roulette wheels. Shows are given only on Sunday, and are made up of four acts secured from any and all sources. The average attendance is 5,000, at 10 cents gate admission and a small fee for reserved seats in the show."

B. E. Gregory of Chicago, has just completed the construction of a new spectacle modeled somewhat after the pyrotechnical display which toured under his management last summer called "Moscow." The show is called "The Seige of Jerico." A tour of summer parks has been arranged for the new production. It opens June 2 in Cincinnati, with Columbus to follow. The feature will be given in the larger summer parks playing two week stands in each. "Moscow" will also go on tour as last year, but with the difference that it will carry four or five specialties. The Zaretskys, Russian dancers, and Vinella's Horses have been booked by Charles L. Sasse. "Jerico" will also carry a vaudeville show of the same size.

Henry Meyerhoff announces these opening dates and feature attractions in the summer parks for which he is booking acts:

"Luna Park," Buffalo, May 22.—Dankmar-Schiller Troupe (6 acts to show). Ontario Beach, Rochester, May 30.—Curzon Sisters (2). "Golden City," Canarsie, L. I., May 18.—Bonesetti Troupe and Ernesto Sisters (5). "White City," Binghamton, May 27.—(5). Summer Park, Utica, May 30.—Wills Comedy Company (4). "Dream City," Pittsburg, May 18.—Six Flying Bambards. Beachwood Park, Philadelphia, May 30.—(2). Waldameer Park, Erie, Pa.—(4). "Happyland," Winnipeg, May 30.—Sugamoto Troupe of Japanese (3). Montmorency Sisters Falls, Quebec, May 20.—Kishizuna Troupe of Japanese (4). Altro Park, Albany (Lagoon Island), May 30. "White City," Chicago, May 18.—Curzon Sisters and Bickett Family (3). "Wonderland," Milwaukee, May 18.—Oscar Babcock's "Loop-the-Loop" (3). "White City," Springfield, Ill., May 13.—Bottomley Troupe, casting act (2). "Wonderland," Indianapolis, May 11.—Strahl, diver, and Lyvia and Albino (3). "Wonderland," Minneapolis, May 25.—Oscar Babcock's "Loop-the-Loop" and Mlle. Dair (3).

The new Mattery airship was on exhibition at the recent automobile show at the Coliseum, where it attracted considerable attention. The airship was reconstructed by Captain Will Mattery, the aerial navigator, who last summer made the sensational flight across Lake Michigan from Oconto, Wis. Important changes are noticeable in the design of the aerial craft, which has an engine developing 50 h. p. with ease. The motor weighs 150 pounds and is regarded as marking an important forward step in aeronautics. It is operated by the powerful engine at a rate of 2,000 to 3,000 revolutions per minute. It is said that the last year's type of propellor was never capable of making headway against a breeze of more than eight miles an hour, and it is estimated that the new machine will be able to face a velocity of 25 miles. Capt. Mattery has combined a motor boat with his airship. Four air-tight, cylinder-shaped compartments are located at the corners of the light frame work of the car, and a small propeller driven by an auxiliary shaft from the engine permits the navigator to descend to water and set sail for the shore. The bag is 55 inches in length and 20 feet in diameter, and will lift when inflated 1,200 pounds. Manager B. S. Landon says the airship will be seen at parks and fairs the coming summer.

Shows of the Week - - - By Rush

UNION SQUARE.

Two faces new to local vaudeville appear in the bill this week, as well as three additional numbers, which show familiar artists in fresh offerings. Jock Whitford, Scotch comedian; Harriet Southerone, singer; Minnie Kaufman, bicyclist; Cressy and Dayne and company (new sketch), and Franklyn Wallace are all under New Acts.

If Fred Wilson, of the "Police Gazette," is still dissatisfied with the award of the judges in the matter of the last buck dancing contest, a visit to the Union Square this week will remove all his doubts. The Ward Brothers, who secured the medals in the competition, have an early place on the bill, but made good with the best stepping that has been seen hereabouts in some time. Their unison dancing approaches perfection. The boys have evidently worked hard and steadily to bring their dancing up to its present grade. They secured a recall and for the encore did the 4-minute dance that won them the championship. Both dress neatly and in excellent taste.

"That" Quartet plays this week their first local Keith engagement. The four have gone back to several of the numbers they used earlier in the season. They were in excellent voice and their alloted time was extended several minutes by applause.

Chinko, the juggler, did a good deal of missing in the early part of his act, but toward the middle got into the swing and finished his fast series of tricks in splendid style. Chinko puts a whole lot of speed into his work and makes a novel and interesting number. He is using a girl assistant in place of the disguised comedian, a distinct loss in the frame-up of the specialty.

Murphy, Whitman and company have the comedy sketch "Old Friends." The offering is simple and direct, although at times the dialogue is padded out a bit. The comedy values are well arranged. The quiet finish seemed to please.

Murray K. Hill had next to closing place, a position not altogether suited to his style or quality of offering. A new parody or two and a few changed and added "gags" were the only differences in his familiar blackface act. "May Boley in Vaudeville" is the way the "Polly Girls" are billed. "The Village Cut-ups" and the comedy finish won a large reception at the hands of the East 14th street audience.

Brown and West in the familiar sort of Hebrew dialect talk and parodies opened the bill, followed by Allen and Muller company in "Silence and Fun."

MELVILLE AND STETSON APART.

Melville and Stetson will shortly separate for individual ventures in theatrical lines. Janet Melville, the slender member of the team, has been engaged by the Shubert Brothers to appear in "The Orchid."

Evie Stetson, Miss Melville's partner for several years, will, it is understood, continue in vaudeville, but whether alone or with a new companion is not known.

The Central Film Renting Company of Springfield, O., has been incorporated with a capital of $10,000. Those interested are Gus Dunn, O. G. Murray, John E. McCarthy, C. R. Andrews and H. S. Vail.

TWENTY-THIRD STREET.

Two single men entertainers come in succession at the opening of the bill and at the closing end two talking and one dumb act are bunched. They are so widely different in character, however, that the unusual arrangement is not noticed. Charles Serra, equilibrist, and Four Nelson Comiques, acrobats (New Acts), opening and closing the bill respectively, are seen for the first time in a metropolitan house. The show did not fill out the required time at the opening performance and Breton-Runkel and company were added to the bill Tuesday. Even then the evening performance closed at 10:30.

Ryan and Richfield are the headliners with "Mag Haggerty's Reception," which was accorded the usual enthusiastic reception, and Howard and North did exceedingly well with their clever talking sketch in "one."

Melville and Stetson have not changed their offering since their little excursion into musical comedy except for an interpolation of some new dialogue and the introduction of a song in "There's Room for Us All on the Trolley," a timely number which comes in nicely with the Easter straw hat season. Evie Stetson's delightful funniments and Janet Melville's excellent singing work together to make an entertaining number.

Kelly and Kent win a creditable classification with their vaudeville pot-pourri sketch. James K. Kelly has a quiet, easy method that serves him well in the delivery of his natural humor, and Annie Mabel Kent seconds him admirably with a "tough" girl impersonation. The dialogue is rather unequally apportioned, the man having all the best of the lines in the early part, but the eccentric work of Miss Kent brings her into satisfactory prominence further on. The travesty was really funny and the "tough" dance at the finish was liked, although the idea is far from novel.

The boy of Breton-Runkel and company and the younger girl make up the backbone of the act. Both have decidedly agreeable voices and support the singing numbers. The boy gives promise of becoming a first rate comedian and the girl makes a pretty stage picture. The second man has a long speech of polysyllabic words that could be dispensed with and the second girl performs a toe dance of not too conspicuous value. The act does not stand out as it should. More of the younger pair might help.

George Wilson has a well written and skilfully delivered monologue. The humor of the talk consists partly in the use of a single subject, to wit, matrimony, in sticking to it and working it over from many slants and angles. Material of this sort, all other things being equal, holds together better, is more easily followed and lands more surely than a patch-work composition of unrelated "gags" and topics collected from time to time and strung together haphazard.

The Five Salvaggies were placed number five on the bill and pleased with their dancing.

James H. Curtin, the manager, is in Mt. Clemens recovering from a severe attack of rheumatism.

PASTOR'S.

The Zarrells, acrobatic team, were rescued from living burial this week in one of the worst "three-a-day" sections the East Fourteenth street house has exhibited these many months to the importance of the closing position. They justified the change, holding the interest of the audience with an excellent series of hand-to-hand feats. The top-mounter works with exceptional smoothness of style, swinging into his position with perfect grace and action. The understander is of more symmetrical physical development than many "strong men" who do cabinet posing under the spotlight. They have a splendid layout of work and with the addition of two equally skilled acrobats could go into competition with the best.

The Hurleys have an act of the same sort which secures a good deal of novelty from the use of a woman as understander. The feats are necessarily much simpler from this fact, but the number was liked. From the presence of this pair with the Zarrells, Seymour's Dogs and the Marians, ladder act, the bill takes on the appearance of a circus.

The Marians have very little to offer except the questionable comedy fright of the clown. The act goes six minutes, in which not a trick is attempted, and throughout it is slow and far from striking.

The trainer of the dog act labors under the misapprehension that he is a monologist. He talks incessantly, addressing the animals, himself, the audience and the circumambient atmosphere with a steady stream of vacant talk. The dogs are well groomed and skilfully trained, working the tricks smoothly and with intelligence. Three fox terriers and a prettily marked coach dog make up the troupe.

Kimball and Lewis were well liked in a comedy acrobatic act. The woman opens with a well rendered musical number. She should stop at the end of the second chorus, however, and use the third only when the applause calls for a repetition. The clown has some good grotesque work and contortion and hand stand tricks kept the act moving to a good finish.

Kenney and Hollis get away with an entertaining conversation in "one." The comedian has a quantity of erratic talk that won laughter and both in his dressing and work makes the "sissy" funny. Parodies at the end earned the pair recalls. Elmer Tenley delivered his familiar monologue to the usual percentage of amusement.

The Clarence Sisters do a fairly neat "sister act" with pretty dressing, singing and dancing that passes. They are featuring "My Irish Rosie."

Alice Jennings led off in the "supper" battalion with the ordinary sort of illustrated song, followed by The Benaus.

The Scottish Meisters play their second week in this country with a greatly revised offering. In general layout and frameup the act remains as first presented, but the comedy work has been cut down a bit. The Pastor audience liked the offering immensely and demanded several songs after the fall of the final curtain.

Edwards and Vaughn, Irish comedy sketch, and Cook and Oaks are under new acts.

PASTOR CONGRATULATED.

The following letter was sent to Tony Pastor with a handsome set of flowers in commemoration of his 42d anniversary as a manager, on Friday, March 22nd, 1907:

Mr. Antonio Pastor,
Care Pastor's Theatre,
New York City.

Dear Mr. Pastor: We, the undersigned, representing practically every vaudeville theatre in America, extend greetings and congratulations to you on this, the anniversary of your forty-second year as a vaudeville manager.

Your career and example have made it possible for many of us to follow in your footsteps. Loved by everyone in all branches of our profession, you have been a help and guide to many who have reached the highest pinnacle of success.

We extend the hand of friendship and the sincere wish that you may be spared many years in the position which you now occupy as "The Dean of Vaudeville."

Sincerely yours,

B. K. Keith,	Martin Beck,
F. F. Proctor,	Morris Meyerfeld,
Percy G. Williams,	J. J. Murdock,
Edward F. Albee,	M. C. Anderson,
A. Paul Keith,	T. J. Kernan,
Oscar Hammerstein,	Geo. Castle,
William Hammerstein,	Geo. Middleton,
Sylvester Z. Poli,	Andrew Hathaway,
Harry Davis,	Geo. Ketcham,
P. B. Chase,	Weber & Rush,
Mike Shea,	Wilmer & Vincent,
J. W. Moore,	A. M. Bruggeman,
Frank A. Keeney,	Hyde & Behman,
H. Katzes,	M. R. Sheedy.
C. W. Kohl,	

K. & E. RUMOR IN TORONTO.

Toronto, March 29.

Trade gossip has it here that Klaw & Erlanger contemplates making this city an item in their vaudeville campaign. They are already interested in the Princess Theatre, the leading combination house, and it is reported that at the close of the legitimate season in May, that theatre will be turned into a home for vaudeville.

The experiment will be thoroughly tried out during the summer months and if the venture promises success, vaudeville will become a permanency there. In that case the Royal Alexandra, the new theatre now building on King street, West, will play the Klaw & Erlanger productions and legitimate bookings. The understanding has been that the Shubert Brothers would become the owners of the new house, but now, it is said, it will pass into the control of Klaw & Erlanger.

Shea's vaudeville theatre is an established institution locally, and should the New York firm start an opposition, they will find a strong proposition to buck.

HARRY SANDERSON'S BENEFIT.

To-morrow (Sunday) night at Pastor's Theatre the annual benefit to Harry S. Sanderson, the cordial treasurer of the house, will take place.

The list of volunteers fills a long program, and Vesta Victoria will appear. Miss Victoria sang at Mr. Sanderson's testimonial last year, a highly enjoyable affair, as all have been and the current one will surely be.

KEITH RESERVING SEATS.

Philadelphia, March 29.

On Monday next, for the first time in the history of Keith's theatre in this city playing continuous vaudeville, reservations will be made for orchestra seats upon application.

John De Loris, the sharpshooter, is arranging a singing trio to play in vaudeville under the title of "The Three Chevaliers."

Shows of the Week - - - By Sime

COLONIAL.

Six numbers out of a total of nine are of the singing variety at the Colonial this week. It is a very musical show, without a sketch, if the "Dick Turpin" of R. A. Roberts, who holds over, may be excepted.

On last Monday evening, Mr. Roberts was giving his sixteenth performance of the same piece at this theatre, yet the drummer of the orchestra followed him intently throughout, and more approbation an actor should not ask. The more often Roberts is seen, the more puzzling become some of his lightning changes. It is hard to understand why the character of Maud Romander was ever placed in the piece. It occupies the most space in the program, yet it is unnecessary and unimportant.

McMahon and Chappelle's "Pullman Porter Maids" made a big act, appearing in the second half. Mr. McMahon and Miss Chappelle with their conversation, "Twenty Minutes Before Train Time," placed in the act scored as largely as any number on the bill. Mr. McMahon has two or three new jokes, and all of the matter, which generally hits the house a few seconds late, was picked up immediately by the Colonial crowd.

The "Maids" are working well. They are a lively lot, drilled in a workmanlike manner, and the songs and music keep their feet on the move continually. The special drop showing a railroad train at night would bring the applause in a Broadway legitimate house. The Colonial audience wanted to express its approval that way, but vaudeville has yet to reach the scene-applauding stage.

Following McMahon's act, and another singing turn preceding that, Jack Lorimer, in the next to last position, held his audience even in that extremely hard spot, made more so by the burden of melody ahead of him. Lorimer sang one new song, half recitative, "My Little Motor Car," but it is away from his style, and can't be considered good for that reason. Mr. Lorimer is a comedian who should remain in a vaudeville theatre, not for one, but from three to six weeks. One bad trait he has developed since his stay here, is that of inviting the audience to join in the chorus of "I've Lost My Dog" and it ought to be given up. Leave the song "plugging" to those who may derive a financial benefit from its use, and can deceive the managers into the belief that it helps the show.

The Five Majors, another foreign singing act, playing a return engagement, left the same good impression as previously, even with the man who imitates birds, and Fields and Ward in a "soft" spot (No. 4) worked well to a good end while Bailey and Austin, with their knockabout and grotesque comedy has the house laughing all the while. They have a new encore, and it went very well.

Sydney Deane and company in "Christmas on Blackwell's Island" opened after the intermission, and drew down the applause in volume, mainly through Mr. Deane's solo at the close, although the well-aimed comedy lines of George Roland placed the audience in a mood for appreciation.

The Herzog-Camaras Sisters, in bright red tights, with head and hand balancing, did their usual good work, and Carter and Bluford in a long but first class character singing sketch, with special drops, made an excellent opening card.

GAY MORNING GLORIES.

The end of the burlesque season is fast approaching, and it doesn't make any particular difference, but curiosity compels the query as to whether the gowns worn by the chorus in the "Gay Morning Glories" at the Murray Hill this week are the same ones the show started out with last fall.

If they are, Sam Scribner, who owns the company, has secured great value for the money expended. During the entire first part, although the girls are off the stage twice, each time long enough to make a costume change, they reappear with the long fancifully colored dresses, until one in the audience is tired beyond expression of seeing them.

It may be that the young women (and there are one or two among the twelve who are young) help along the bored feeling, especially in one number when their profiles are exposed to the front. They are not overlively, but that may be the lassitude resulting from steady employment.

There is one girl in the organization, though, who lights up the house with her presence, and she is not in evidence near enough. Elsie Harvey is her name, and she should be a soubrette, having more than the usual burlesque qualifications. Miss Harvey has one song in the opening, and opens the olio, having the assistance of two boys.

She dances well, has a fair voice, reddish hair, good looks, two neat short dresses for her olio act, and makes the hit of the show, but could better her songs. The only thing Miss Harvey lacks is silk stockings. She is generous, giving the boys too much scope altogether. She absents herself to allow the young men to dance, which they do, but as no change of costume is made, there is no special reason why she should remain away. Miss Harvey might easily make up an entertaining act for vaudeville.

Anna Glocker is another woman with a presentable stage presence; also a better speaking voice than singing, and Lulu Robinson plays a principal part as does Etta Cooper, who seems to be the "leading lady."

John C. Hanson is a "Dutchman" of a type which raises itself above the average through being unassuming, and Gus Neser plays a "con" man without causing comment either way.

The title of "Part I." is "The Three Admirals," and the theme is "mistaken identity." At no place is the piece in danger of collapse, for the interest is not maintained. The comedy arouses a few laughs, but the funniest portion is where the chorus girls with long black gloves wave their arms in windmill fashion, giving a kinetoscope effect.

A "pony ballet" of four, with two young girls in short skirts, one having a very much overpowdered face, sets off the stage well. The couple in the skirts, with the two boys Miss Harvey uses, make up a quartet giving an imitation of a noise when singing.

The Glockers (Anna and Charles) in the olio have a good finish in a comedy sketch through introducing baton whirling, and the Robinsons (Tom and Lulu) offer a conversation which pleased, although Miss Robinson repeats too often after the style of years ago. There is some good stuff scattered through Mr. Robinson's material, and, made up as a German, he suggests the dialect without overdoing it.

Bedini and Arthur were on the bill, as were moving pictures, and the burlesque is called "A Night in Japan."

YANKEE DOODLE GIRLS.

Known earlier in the season as the "Baltimore Beauties," the renamed "Yankee Doodle Girls," under the management of Alf G. Herrington, who is also the owner, are giving a good even show this week at the Dewey.

Besides evenness, the Herrington show possesses speed. From the opening to the close there is no noticeable lagging. The show's own olio, consisting of five numbers, is run off in fifty minutes, and the first part requires about forty.

"Tucker's Farm" is the opening, employing all the company, with one exception, and the entire cast of principals has to take part in the specialty performance later on.

The chorus consists of sixteen girls, about equally divided as to size, with one exceptionally tall blonde. A commendable point in either the chorus or manager's favor is that the girls do not make-up with the aid of a whitewashing brush for the rouge. It is the first burlesque bunch of choristers seen this season whose faces on the stage bear a resemblance to civilization, even under the spot light. The vocal effect, while not voluminous, is pleasant, and the voices have a girlish sound.

In an Irish number sung by Lily Sidonia, with the chorus in green knickerbockers and top hats, the liveliest youngster in the crowd allows her long braid of hair to fall down her back, while another has a pretty curl hanging over the shoulder, spoiling the good-looking "boys" they were intended for.

Harrison Greene is the leading comedian, but on Wednesday night, his almost visible cold was so severe that it placed him out of the running. In his impersonations during the olio Mr. Greene justifiably remarked that he would do the best he could under the circumstances. He is a clean-cut looking young fellow.

Miss Sidonia plays an Irish character part, and seems a strickler for following the manuscript. Upon exiting at one time, she says, "Wait for me, my dear," and although nearly in the wings at the "my dear," it is audible. Mr. Greene places an impromptu line in the burlesque when he and Billy Pearl are devouring perishable "props" after the manner of McIntyre and Heath. Greene then says "This is the best part of the show," but neglects to inform the audience what he is eating.

Both Edna May Matthews and Margaret H. King are good looking. Miss King accentuates her brunette type overmuch, perhaps unknowingly, and wears a pretty costume at the close. She sings two numbers, as does Miss Matthews, who has a nice, but not strong, voice. Franklyn Batie is the singer in the organization. All his numbers have catchy melodies, but in illustrated songs during the olio, Mr. Batie clings to one music publisher, which is suspicious, although the first song is well suited to his voice, which with proper cultivation, would have attracted attention anywhere.

There is some good comedy in the afterpiece called "Fun in Camp," having a well-painted drop. The humor is in pantomime, and represents a ball game, with new twists given it. Other bits of fun throughout are familiar, but well taken care of, and the plot of either piece is not claimed to be novel, for the author is not given.

The finale of the opening is in "one" to allow the setting for the olio act to be made. In this closing, Miss Matthews wears dandy black tights, with the girls dressed in red behind her, and Greene also helps out in this.

The Sidonias are first to show in the vaudeville section, calling themselves "Creators of Laughter," which is the best description. Then Miss Sidonia sings two songs, but the man goes after the laughs only, and secures them. There is no head, tail or center to their offering, simply a succession of comedy effects, with Mr. Sidonia in tramp costume.

Marion and Pearl open with talk and singing, afterwards giving acrobatics and high-kicking. Mr. Pearl asks the audience during the act: "You didn't think we were any good when we first came out, did you?" and that evidenced that he has a keen intuition. Ed. B. White and Rolla White have a boxing match. Mr. White was formerly the sparring partner of John L. Sullivan, according to the program, and while they make a comedy turn out of it, Mr. White should work up a "fake" realistic match, and avoid what seems out in front to be real hard slaps on his feminine partner. Mr. White has something of a "part" in the first piece, and he should act, but he doesn't.

The Reed Family or "The Reedbirds," as per the former billing, were on in the olio as a "special attraction," using up thirty minutes of time and prolonging the show until eleven.

It is a clean show if the expectoration of water by Mr. Pearl in the burlesque may be excused. It should not be, but dropped instead, and the lyrics in the song of Marion and Pearl, which relate to the President, his daughter, and Mr. Longworth. They are very broad.

While the changes are not overfrequent, they occur as often as the different singing numbers, and the girls look well in all the clothes worn.

SNAP SHOT ADVERTISING.

Chicago, March 29.

A novel advertising scheme for his house has been hit upon by Jas. L. Lederer, manager of the Star Theatre, playing vaudeville.

Snap shots are taken during the day of people passing the theatre, and a prize is offered each night to anyone who can identify a likeness when thrown on the screen.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 5. New York, March 30, 1907. No. 7.

Orletta & Taylor, the well known song duo, are making a feature of Mr. Harris' ballad, "JUST BECAUSE I LOVED YOU SO" and "NIGHTINGALE."

Franklyn Wallace has been meeting with success the past week at Keith Union Square Theatre, singing "JUST BECAUSE I LOVED YOU SO" for the first time.

Harry Henry, one of New York's best baritone singers who is singing "THE BEST THING IN LIFE," with illustrations, says that this song and slides excell anything that has ever been issued by the house of Harris.

We wish to call particular attention again to our late slide songs. If you have not as yet sent in your order for "THE BEST THING IN LIFE" do not fail to do so at once, as the manufacturers of these slides will take all summer to catch up with the orders that have been pouring in. You must remember that there are 25 slides to this set. You will create a positive sensation whenever you use it. Remember what slides you get for nothing are worth nothing and have no value.

BURLESQUE ROUTES.

For the week of April 1, when not otherwise noted. ("L. O." indicates the company is "Laying Off.")

Alcazar Beauties—Howard, Boston.
Americans—Empire, Indianapolis, 1-3; Terre Haute, 4-6.
Avenue Girls—L. O.; Century, Kansas City, week 8.
Bachelor Club—Lyceum, Philadelphia.
Behman Show—125th Street Music Hall, New York.
Blue Ribbon Girls—Gaiety, Brooklyn.
Bohemians—Theatre Royal, Montreal.
Bon Tons—Lyceum, Boston.
Boston Belles—Palace, Boston.
Bowery Burlesquers—Gayety, Indianapolis, 1-3; L. O., 4-6; Empire, Cleveland, week 8.
Brigadiers—Lafayette, Buffalo.
Broadway Gaiety Girls—Bon Ton, Jersey City.
Bryant's Extravaganza—Trocadero, Chicago.
Century Girls—Buckingham, Louisville.
Champagne Girls—Trocadero, Philadelphia.
Cherry Blossoms—Bowery, New York.
City Sports—Majestic, Kansas City.
Colonial Belles—Terre Haute, 1-3; Indianapolis, 4-6.
Cracker-Jacks—Empire, Albany, 1-3; Empire, Holyoke, 4-6.
Dainty Duchess—Court Square, Springfield, 1-3; Empire, Albany, 4-6.
Dreamlands—Eighth Avenue, New York.
Empire Show—Metropolitan Opera House, Duluth.
Fay Foster—Star, Milwaukee.
Golden Crook—L. O.; Majestic, Kansas City, week 8.
Grass Widows—Empire, Cleveland.
High School Girls—Imperial, Providence.
Ideals—People's, Cincinnati.
Imperials—Folly, Chicago.
Innocent Maids—Star, Scranton.
Irwin's Big Show—Greenwall, New Orleans.
Jersey Lilies—Gayety, Birmingham.
Jolly Girls—Star, Toronto.
Kentucky Belles—Park, Worcester.
Knickerbockers—Gayety, Pittsburg.
Lid Lifters—Bijou, Reading, 1-3; L. O., 4-6; Waldmann's, Newark, week 8.
London Belles—Gayety, Baltimore.
Majestics—Empire, Toledo.
Masqueraders—Gayety, Detroit.
Merry Burlesquers—Dewey, Minneapolis.
Merry Maidens—Imperial, Brooklyn.
Merry Makers—Avenue, Detroit.
Miss New York, Jr.—Gotham, New York.
Morning Glories—Casino, Philadelphia.
New York Stars—Waldmann's, Newark.
Nightingales—London, New York.
Night Owls—L. O., 1-3; Gayety, Indianapolis, 4-6.
Parisian Belles—Lyceum, Troy, 1-3; Albany, 4-6.
Parisian Widows—Star, Brooklyn.
Pat White's Gaiety Girls—Monumental, Baltimore.
Reeves' Beauty Show—Enson's, Chicago.
Reilly & Woods—Albany, 1-3; Lyceum, Troy, 4-6.
Renta-Santley—Empire, Cleveland.
Rialto Rounders—Lyceum, Washington.
Rice & Barton—Gayety, St. Louis.
Rose Hill Folly—Standard, Cincinnati.
Runaway Girls—Garden, Buffalo.
Sam Devere's—Jacob's, Paterson.
Star Show Girls—Dewey, New York.
Thoroughbreds—Star, St. Louis.
Tiger Lilies—Bijou, Philadelphia.
Trans-Atlantics—Corinthian, Rochester.
Trocaderos—Murray Hill, New York.
20th Century Maids—Star, Milwaukee.
Vanity Fair—Westminster, Providence.
Washington Society Girls—Century, Kansas City.
Watson's Burlesquers—Academy, Pittsburg.
Wine, Women and Song—Circle (Indef.), New York.
World Beaters—L. O., 1-3; Bijou, Reading, 4-6.
Yankee Doodle Girls—Columbia, Boston.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WEISBERG.

VARIETY'S Chicago Office.
Chicago Opera House Block.
(Phone Main 4380.)

MAJESTIC (Lyman B. Glover, manager for Kohl & Castle. Monday rehearsal 9).—Anna Eva Fay returned for the last time. Fred Walton and company retained and duplicated their success of last week. Sherman and DeForest in "A Jay Circus" furnished the comedy of the bill and created a furore of laughter. Emily Brenner has a baritone voice and knows how to sing. She has a fine stage presence. James F. McDonald, billed as a singing comedian, would have fared better with other material. The songs pleased. Howard and Howard are equipped with good stories and have excellent voices. The act is a departure from the usual "Hebrew" kind and pleased the fastidious clientele to the encore extent. Joe Whitehead and Misses Grierson repeated their highly diverting singing, talking and dancing act. La Velle Trio, Jackson and Hoon, A. K. Caldera, and the Finneys. Hallen and Fuller were billed but did not appear. They were replaced by Holmes and Hollister in an entertaining comedy sketch. Harry Boughton also had the place made vacant by Phil Statts, who did not appear.

OLYMPIC (Abe Jacobs, manager for Kohl & Castle. Monday rehearsal 9).—The bill is headed by the Four Mortons. List also contains Mr. and Mrs. Gardner Crane, Florenze Troupe, Lew Sully, Howard's Ponies, Ollie Young and Brother, Dixon and Fields, Flo Adler, Innes and Ryan, Loos Brothers, Mueller and Mueller, and Charley Crenyon.

HAYMARKET (Wm. Newkirk, manager for Kohl & Castle. Monday rehearsal 9).—On the West side are E. J. Connelly and company in "Marse Covington," Piccolo Midgets, Searl and Violet Allen Company, Fanny Rice, Musical Kleist, Mlle. Dziria, Mr. and Mrs. John T. Powers, St. Onge Brothers, Elliott, Belair and Elliott, Harry Harvey, Barry and Wolford and Knox Brothers.

STAR (James L. Lederer, mgr. Monday rehearsal 11).—The bill is made up of Great Ernests, Juggling Bannans, Trainer and Mohler, Marquis and Lynn, Chas. De Lea and moving pictures.

NORTH AVENUE THEATRE (Paul Sittner, mgr Monday rehearsal 11).—This ten-cent variety theatre is situated in the thickly populated Milwaukee avenue district. Seating capacity 1,800. The bill for this week consists of the Zimmermans, Logess and Logess, Melroy Trio, Great Matoes, Poas, LaPetree and company, and Kelly's moving pictures.

SID J. EUSON'S (Sid J. Enson, mgr.).—Starting simultaneously with the ideal spring, the forthcoming seven or eight attractions scheduled to complete the regular season of Enson's Theatre will consist of return engagements. The first is Harry Bryant's show, which opened the season at the Trocadero and then journeyed eastward to facilitate the routing of the various organizations in the Eastern wheel, which has Kansas City for its western terminal. The subsequent arrivals have played at both Euson's and the Trocadero this season. Those who first witnessed the Bryant Show early, and again at Euson's this week, found very little change and much less to commend. The surplusage of decrepit material and irksome incidents with neither excuse nor reason for their existence were not palatable even in the regime of primitive burlesque. The first part is credited with fragmentary crude dialogue, the threadbare "telephone booth" episode, and the familiar "check" scene from Weber and Fields, not even adequately presented in its somewhat modified form. The burlesque section is prominent for the conspicuousness of the slapstick, bladder and seltzer bottle, with additional resurrected remarks and situations bordering on vulgarism. The use of the slapstick on the women in tights is not amusing but a display of vulgarity and lax disregard. Even with all the suggestiveness eliminated, the elements that make up the show should be returned to the everlasting seclusive repose from which they were stealthily gathered. The only relief from the seemingly unabsiding reign of impudent deception called "burlesque" is when the olio is announced. The regret is that the performance does not end with it. There are six numbers. The first is Darmody, clever club and fire-arm manipulator; Sisters Albert, singing and dancing that won recognition; Bush and Elliott, eccentric bar experts and acrobats, affording much comedy, and Banks and Newton are good dancers. Newton is an exceptionally clever eccentric dancer. Watson and Hobleman present a comedy sketch. A song by Miss Hobleman is about the only thing in the act worth mentioning. The Kitamura Troupe, Japanese equilibrists and acrobats, is the feature and deserves the distinction. The second commendable portion is the musical numbers. An alleged "Salome" dance is introduced by an attractive young woman. The evolutions are a combination of the ordinary "coooch" and carminative whirls with the familiar "coooch" and Spanish music.

FOLLY (John A. Fennessy, mgr.).—It would be unjust to reproach the "20th Century Maids" for its unwonted and reluctant adoption of suggestiveness, when it is considered that the previous show reigned undauntedly with unabated vulgarity, setting an example which is likely to be followed by others from a commercial standpoint. The show offered by Maury Kraus company deserves to be complimented for its brave resistance, notwithstanding the fact that the audience fully expected a repetition of the lewd display of last week. The first part is reminiscent, full of action and noisy situations. In most it is amusing, inoffensive and bright. The "Trilby" satire furnished considerable merriment but spoiled somewhat by the clowning of the Irish comedian. The burlesque is credited to Harry Williams and Aaron Hoffman. It is well written. Most of the langhs, however, are derived from the "ad lib" talk. The piece is snappy and gingery. Some of the dialogue in the "Sextet" might be eliminated. Joseph K. Watson in an accurate make-up of a prosperous Hebrew shows an extraordinary cleancut type. It is consistent and intelligent. He is the most prominent character in the show. Max Ritter appeared in a mild "Sissy" part and did very well. The abbreviated dress should be thrown away. James Morton in a grotesque makeup was noisily funny. He was active and sincere in the buffoonery. May Strehl is tall and prepossessing. She handled her lines quite adequately. Grace Foster is an animated soubrette. There are several changes in costume; some designs pretty and effective, but not elaborate or costly. The "poster" suits are pretty. The chorus is composed of ordinarily good-looking girls who are active in splendidly arranged numbers. The voices are weak collectively. Billy Noble sings three "coon" songs in the olio and was nearly compelled to sing another. Ritter and Foster are neat singers and dancers. There is plenty of dash and spontaniety in their act. They made a decidedly good impression. Joseph K. Watson has an abundance of bright material, delivered in an intelligent manner. His Hebrew dialect is perfect; consistent with his make-up and enunciation clear. Morton and Diamond presented a comedy sketch. Morton is made up too heavy for an Irishman. It is exaggerated to the extreme. Hibernian types should be given the same care and relevance as other characters if they are to be comprehended as such. An audience is displeased with unsightly figures. His eccentricities are funny at times. Better and newer material would serve the act to greater advantage. Cornalla and Eddie, grotesque acrobats and knockabouts, introduced a number of intrepid tricks. The act has some novelty and considerable merit. The audience liked it immensely and applauded vigorously. The show, as a whole, is diverting, clean and attractive.

NOTES.—There will be a new vaudeville theatre erected at Greensbury, Ind., by Manager Parks, of the New Grand, New Castle, Ind. Mr. Parks intends to establish a small theatre in every Indiana town large enough to support one. —The new vaudeville house at Clinton, Iowa, will be remodeled during the summer.—The Bijou, Jackson, Mich., has been abandoned as a vaudeville theatre and name changed to "Vaudette," with moving picture shows.—A new five-cent moving picture theatre will be started at Des Moines, Iowa, in a few weeks. A Chicago film concern is said to be backing the project.—Matthews and Ashley opened on the Orpheum circuit at Minneapolis last Monday. During the summer they will complete their new scenic sketch. Mr. Matthews is working on an air-ship and threatens to make the initial flight himself when finished.—The Western Vaudeville Association will book the attractions for the New Theatre to be erected at South Chicago, which will be first-class and have a seating capacity of 1,400. Some of the same acts playing the Kohl & Castle houses in Chicago will be seen there.—The New Casino, Akron, Ohio, opened with vaudeville March 19. The theatre was built by the Traction company. Harry Hawn is the manager.—Alsace and Lorraine are having a spectacular setting made for their musical act next season, which it is said will be embellished with specially devised electrical and scenic effects. They will make five complete changes of costume.—The Main Street Theatre, Peoria, Ill., will have a dramatic stock company this summer. The regular vaudeville season closes June 2.—Bemidji, Minn., will have a vaudeville theatre next season if the plans of C. H. Miles, a local capitalist, are carried out. Mr. Miles is interested in the organization of a circuit to build and operate theatres in Duluth, Bemidji, Brainerd, St. Cloud, Crookston, Fargo and Grand Forks. The houses will probably book in conjunction with the Orpheum circuit, changing the bills tri-weekly.—Harry Harvey is booked until May. He has signed as principal comedian with the "Jolly Grass Widows" for next season.—Carl Summers of Chicago has assumed the management of the Savoy Theatre, Hancock, Mich.—Another vaudeville theatre will be erected at Davenport, Ia., on the property adjoining the John Hoyt Music House, in Third street, near Brady. The building will be 150 by 63 feet in dimensions and a seating capacity of 1,200 It will be added to the circuit embracing St. Paul, Minneapolis, Muscatine, Dubuque and other cities.—The Mobile Amusement company of Mobile, Ala., was incorporated for $10,000 by Chas. A. Hall, Chas. I. Willoughby and John T. Schley.—The Picchiani Troupe will at the close of the season play the summer parks. The troupe opens the regular season on Keith's circuit, October 12th, and is booked soldid.—The Star Theatre, Milwaukee, will at the end of this season pass into the hands of Richard Karm, President of the International Amusement company, who promoted the Wonderland and Hippodrome in that city. Mr. Karm secured a sub lease on the theatre from Edwin Thanhanser for a period of six years. The theatre is now playing the Western burlesque attractions.—The Twin City Amusement Company, Menasha, Wis., incorporated for $5,000. Incorporators are G. A. Loescher, John A. Olmsted, Eugene Robbins.—John W. Considine, of the Sullivan-Considine combination, is due in Chicago April 6th.—Wilson and his monkey will leave for Germany when the regular season of the Orpheum road show closes in May.—The Grand Opera House, Grand Rapids, Mich., will end its season the last week in May.—The theatre to be built on the two lots adjoining the Duluth Brewing company's property on Broadway, Duluth, Minn., will be occupied by the Bijon Theatre. It calls for a seating capacity of 1,200 and will be ready for occupancy next season.—W. W. Gregg, formerly manager of the Grand, Milwaukee, is now in the same capacity at R. G. Bachman's Unique Theatre, Danville, Ill. The theatre has been considerable improved by Mr. Bachman.—There will be a new vaudeville theatre at Alton, Ill., next season. W. M. Savage of Temple Opera House, that city, is back of the scheme.—Muskogee, I. T., will have a five-cent moving picture theatre in April. Burch Phillips, Alfred Lawrence and John Morrow are the promoters.—Al Jolson has finished his engagement on the Sullivan-Considine circuit and is now in the city. He will start over the same territory in a few weeks.—Emil Schaffer, of New York, it is said will erect a new theatre at Muscatine, Iowa, for J. C. Sodini, who has theatrical interests in Davenport.—The Majestic Theatre, Sioux Falls, S. D., opened last week under the management of Breslaner and Moore.—J. C. Morris, manager of a vaudeville theatre at Findlay, O., has secured the Imperial rink property and will convert it into a variety house next season, playing the Gus Sun circuit attractions.—Cornalla and Eddie will remain with the "Twentieth Century Maids" next season.—The "Variety" theatre, Terre Haute, Ind., will be completed July 1. Barhydt & Hoeffler, who operate two other playhouse in Terre Haute, are the managers.—The fourteenth moving picture theatre at Youngstown, O., will be started by I. Van Baalen and Paul Fitch.—Stutzman and Crawford were on the bill at the Olympic last week, replacing Reeves Sisters. They open at Pastor's, New York, May 6.—The property known as the John A. Best building at Washington, Pa., will be transformed into a vaudeville theatre, automatic arcade and billiard parlor by April 15. The project is financed by the Casino company, composed of E. C. Horn and W. S. Oliver, owners of the property; F. R. Hallane, manager of the Lyric, Belleville, Ill., and A. D. Mair. The latter will be the acting manager of the new enterprise.—Charles Farrell, of the "Gay Masqueraders" company, will give his specialty at parks the coming summer.—Moving pictures and illustrated songs will make up the entertainment at the new Electric Park, Norwalk, O. The place is operated by Frank Herman.

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BOSTON

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John Craig, who has been running the Bijou Theatre here, may go into vaudeville with his talented young wife, Mary Young, if he cannot secure a theatre for his stock company next season.

Kitty Bingham, who was with the Howard Burlesquers, is preparing a series of imitations for vaudeville next season.

Frances Weston, well known on the Western Wheel, did quite a stunt this week. She had been ill for eight weeks, and was telegraphed for to join the "Kentucky Belles" company. She saw the performance Monday afternoon and went on with the rest Monday evening, doing all the dances, singing all the songs and leading one number without a rehearsal or a mistake.

Another "Houdini" has sprung up here in the person of Frank J. Rowan, a motorman on a trolley car, and he was given a tryout on the stage of the Orpheum this week. He got out of a coffin in seven minutes, out of a mail bag in six minutes, but met his Waterloo when he tried to get out of an iron boiler. With training he may make a go of the act. Another feature at the Orpheum this week was the presence of half a hundred school teachers from Scranton, Pa., as guests of Manager A. J. Duffy. They stood up and sang "Cheer Up, Mary," to the delight of the audience.

Jack Reid, with his wife, Ella Gilbert, and the "Kentucky Belles" are at the Columbia this week. They give one of the cleanest and best shows in the Western Wheel, and the ollo is very good. If Jack could get his girls to put more snap and vim into their work in the first part he would have a company to be proud of. "Society" and "Buncoed" are the two burlettas, while the ollo includes Andy McLeod in a new musical monologue, the Century Comedy Four and Young Buffalo, billed as the real thing, who does a great sharpshooting act. The Wiora Trio of Hungarian dancers do a good dancing and singing turn in the final burletta.

Nellie Florede and her six "English Rockers" are headliners at Keith's this week. The act is new here, and takes extremely well. The finish of the act is a "knockout." It has an elaborate setting, and the girls are finely drilled. Beaumont's ponies have been here before with the same act. So have Alice and Henry Taylor in their sharpshooting act, in which the woman is very clever. The Oliveira Trio, billed as "versatile instrumentalists," are ordinary. John Hyams and Leila McIntyre give "Two Hundred Wives," in which Miss McIntyre has the crowd splitting their gloves over her child impersonations. Rafayette's dogs are really out of the ordinary, while Coakley and McBride are a one-sided team, with long, lean, lanky McBride the winner. Sydney Grant, a very unassuming chap, gives a remarkably clean and witty monologue which only needs some new jokes to make it good. The Belleclaire Brothers, gymnasts, have some new tricks that beat out the usual exhibitions, both in strength and dexterity. Chefalo and Capretta, Harry Botter and company in "A Matrimonial Blizzard," and the Keeley Brothers, bag punchers, complete the list. Vesta Victoria is billed for next week.

By a little re-arrangement of acts, the Orpheum's bill this week would have been improved, but as a whole it was very satisfying. Percy Williams seems to be getting on to the fact that the patrons did not like his bills for the past three weeks. Connor and Raymond have a great deal of the amateur about their singing and dancing. Their vocal capacity is simply awful. Dixon and Anger, character comedians, have a lot of old stuff which only goes because of the facial grimaces they make. The Picaro trio of acrobats do some fairly good tumbling, and Harry Brown creates a lot of fun with his songs and his unique style of dancing. His "No, No, No" song is a dandy. Myles McCarthy and Aida Woolcott have a fine medium in "The Race Tout's Dream," except for the fact that they make a number of anti-climaxes. The curtain should be lowered sooner. If Mr. McCarthy would stop talking straight at the audience the sketch would go better. Anna and Effie Conley, singers and dancers, are very clever, and deserve to succeed, for they work hard, have good voices and try their best to please. The big act on the bill is the Empire City Quartet, who have often been at the Old Howard, but with a very good Hebrew comedian (Harry Cooper) this time. They get the audience almost into hysterics singing with might and main, but they do use a lot of old songs. So big is their hit that they were engaged on Wednesday for a second week. The Kitamura Japanese Troupe is always good, while Staley's New Transformation Company is new here and is a distinct novelty. Their lightning changes are a big hit.

There is a big bill at the Howard this week, "the Parisian Belles" leading in their farcical fracas, "A Pair of Peaches." Reba Donaldson and Gladys Sears are the high liners. Daily and O'Brien, tanglefoot steppers; Sawtelle and Sears, duettists, and Somers and Law in "Mr. Auto from Mobile," are the "Belles'" ollo. The Old Howard ollo, making the continuous bill, comprises Gardner and Vincent in "Winning a Queen"; Rice and Elmer, "The Farmer and the Chinaman"; Selbini and Grovini in tumbling and juggling; the Sawados, equilibrists; Cunningham and Fowley, singers; Brand Sisters, natty skirters; Martin and Doyle, grotesque acrobats; Tony Mack, a laugh maker, and James Murray, another laugh maker. Next week comes the "Yankee Doodle Girls." Business at the Old Howard doesn't seem to let up a bit, even during Holy Week.

Weber & Rush's "Dainty Duchess" company have a strong show at the Lyceum. Someone has hit the right note in the costuming of the chorus, and some other one has caught the knack of making the girls step lively and sing out loud. Pearl Stevens and Helena May, Harry Keeler, George Scanlan and J. K. Hawley do a lot of really good work. The feature of the ollo is the Willie Pantzer troupe of acrobats, the best seen here this season. Keller and Hawley have a good number. Herzog, Adams and Duffy do a good singing act. As Tootsie, in the finale, Pearl Stevens is a lively heavyweight school girl to the life. Business is capacity every evening.

Charlie Waldron gets 'em going and coming this week at his Palace, for his own show is playing there. They are the "Trocaderos," in "The Misfit Family" and "Hotel Astorbilt." Al Patterson is still at the head, with Johnnie West, J. B. Williams, John Agnew and Gilbert Craig. Handsome Anna Hill, Mae Taylor, Anna Waltman, Grace Graham, Pearl Reid and Frankie Lewis are also in the ollo. The house ollo this week comprises Henry T. Waite, trick violinist; Freeman and Watson, singers and dancers; Daly Brothers, acrobats; King and Stange, comedyists, and Howard and Colby, illustrated songs. Since smoking has been resumed at the Palace business has picked up very strongly. The "supper shows," however, have a very limited audience to play to.

The "Minstrel Maids" are the feature at Austin & Stone's this week, putting on an entirely new program, with some new faces. The vaudeville numbers are by Charles Clark, the Jordans, Violette Dale, Stella King, McDade and Welcome, Ned Nelson, Edward Wood, Wholley and Wholley, and King and Haslock.

A change has been made in the ownership of the Theatre Comique, the first moving picture house here. The Automatic Vaudeville Company now controls it, and this company is also building a beautiful picture house at the corner of Washington and Eliot streets, to be open in about two weeks. It is to be called the Theatre Premiere. This concern operates three of the penny vaudeville places here. At the Theatre Comique this week the features are "Curfew Shall Not Ring To-night," the "Cosmopolitan Dancers," "Tommy at Play" and "His First Dinner."

At the Lyric "The Modern Brigadier," "The Nest Robbers," "The Auto and the Cripple" and others draw big crowds.

In fact, the moving picture houses are always filled with people, with a line standing out on the sidewalks waiting to buy tickets. The shows are clean and receive many dimes from women.

Business continues to steadily improve at the Eden Musee, and the women have begun to go there in good numbers. Many think, however, that too many of the "horrible" pictures, such as those of the most ghastly murders, are on view to please conservative Bostonians.

It is said at the Majestic Theatre that Fred Walton, the pantomimist, is to leave vaudeville to become "The Snow Man" in the musical piece of like name now running here. The piece sadly needs a comedian, for Willie Edouln has proven a fiasco.

Vaudeville seems to be growing more popular each day in this section. A deal was closed this week whereby the Malden Auditorium, famous as the "borning place" for many light operas, is to be devoted to vaudeville.

CINCINNATI, O.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10:30).—The offering this week could be improved only in the opening act. Chris Smith and the Two Johnsons (colored), open the bill in sketch, "Astorbilt's Home," wind up dance that helps some. Lewis McCord and Company, "Her Last Rehearsal," very humorous; The Great Sutcliffe Troupe, Scotch pipers, dancers and novelty acrobats are showy and perform some startling feats; Mareena, Nevaro and Mareena, equilibrists and contortionists, are seen here for the first time, one of the cleverest balancing turns seen here in a long time; Edward Arden and Company, "A Henpecked Hero," Miss Kelly, who takes the part of the wife, helps to make the act a big "go"; Captain Woodward's Juggling Seals are wonderful performers; Cliff Gordon has one of the funniest monologues ever heard from the Columbia Theater stage; Royal Hawaiian Serenaders, quartette, neatly costumed, musical numbers artistic and singing great.——PEOPLE'S (James E. Fennessey, mgr.).—Jolly Grass Widows. There is plenty of good comedy and singing. George Guhl, the long-limbed German, and Arthur Clamage, the Irishman, being the principal comedians; Ruth Everett as the widow was capable and earned the applause she received; Tillie Stork as Mazie Dimple also does a good share of work; before the finale in the last burlesque "Are You a Lobster?" the "Girl in Scarlet" does a "cochee" dance without apparent reason; in the ollo Thompson Sisters, dancers, are seen here for the first time; both are clever; Gruet and Gruet have an excellent musical turn; Guhl and Clamage, assisted by Ruth Everett, a big winner; the Zarrow Trio, bicyclists, have a comedy turn that is funnier than anything that has ever been seen here; Gordon and Somers, xylophone artists, are great. With the exception of the "Girl in Scarlet" the show is clean and free from suggestive talk.——STANDARD (Charles B. Arnold, mgr.).—Jersey Lilies company. The opening burlesque "The Phonograph Girls," treats of the jealous wife theme. George Wilson is a new comer at this theatre and displayed considerable ability as a comedian. H. HESS.

ALBANY, N. Y.

EMPIRE (Thos. R. Henry, mgr.).—The Boston Belles please with their excellent entertainment.——GAIETY (H. B. Nichols, mgr.).—Tom Miner's "Bohemian Burlesquers" are giving a good show.——PROCTOR'S (Howard Graham, mgr. Monday rehearsal 10).—Murphy, Nichols and company, travesty, took the audience; Viola De Costa, singer, good; William La Belle, comic juggler, very good; The Doherty Sisters, singers and dancers, pleased; Willis Family, musicians, fair; Janet Allen and Harry Jolson completed the bill..——NOTE.—Harry Lamorr, who has just come out of the hospital where he underwent treatment for cancer, is in such condition that he will be obliged to go back shortly. MARTEL.

ALLENTOWN, PA.

ORPHEUM (Sam Myers, res. mgr.; Wilmer & Vicent, owners. Monday rehearsal 10).—Binns, Binns and Binns, musical grotesques, the feature of the bill; Joe Demming, songs, stories and imitations, fair; Alcide Capitaine, the perfect gymnast, clever; Ziska and King, comedy magic, good; Zena Keife and Her Pony, Singer, Dancer and Whistler, very good; Olympia Quartette, fine; Charles Wayne, assisted by Gertrude Dea-Roche and Company, clever sketch, big scream from start to finish. R. S. S.

ATLANTA, GA.

STAR (J. B. Thompson, mgr.).—Mamie Dushan, soubrette, went fine. Lowman Sisters, favorites here. Lew Golden, Hebrew comedian, good. Eva North, songs, average. John B. Morris, blackface, scored. Dollie Demont, singer, fine. Grace Francis, illustrated songs, very good. Lindley and Bell, comedy sketch, well liked, concluding with the farce, "A Quiet Night," by G. W. Milton and house stock company. Coming (under canvas): Sun Bros.' shows, April 5-6.

AUBURN, N. Y.

AUDITORIUM ANNEX (E. S. Newton, mgr. Monday rehearsal 10:30).—The Simpsons, sketch artists and knife throwers; Jessie Clifton, singing and dancing soubrette; Frank Brooks, illustrated songs.——NOVELTY (E. J. Murphy, mgr.).—Semi-weekly change of moving pictures to capacity.——NOTES.—Clarence McGirr, late of "The Runaways" company, has been spending a few days in this city on a short visit with his parents while on his way to Los Angeles, Cal., to join the Fisher Stock company of that city.—Wm. Fleming, assistant manager of the Novelty Theatre of this city, will leave the first of the week to accept the position of manager of the Novelty Theatre, Troy. BILLY JOYCE.

BALTIMORE, MD.

MARYLAND THEATRE (F. C. Schanberger, mgr.)—Nettie Carroll, "Queen of the Wire," a big hit; Reiff Brothers, singing and dancing, excellent; Mary Norman, caricaturist, only fair; Gallagher and Barrett, travesty, "The Battle of Too Soon," very pleasing; Stanley and Wilson, musical sketch, "The Bandmaster," liberally encored; Ben Welch, very good; Enigmarelle, automatic figure, very clever.——NEW MONUMENTAL (Sam M. Dawson, mgr.)—"The Champagne Girls," in chorus and ollo, are above the average.——GAYETY (W. L. Ballauf, mgr.)—Roble's Knickerbocker Burlesquers gave one of the best shows of the season.——ZOO-RINK (Col. P. J. Mundy, prop. Louis J. Beck, gen. mgr.)—The stay of these beasts from foreign wilds will soon be terminated, as the Zoo show leaves for other parts.——NOTE.—Electric Park, of which F. C. Schanberger is manager, is making improvements. SYLVANUS.

BAY CITY, MICH.

BIJOU THEATER (J. D. Pilmore, mgr.).—St. Julien, bag punching and upside down dancing, good; Truman Seymour, illustrated songs; Brooks and Clark, comedians, pleasing; Shoenwerck, "the talkative trickster," good; Bartlett and Collins, comedy sketch, enthusiastically applauded. H. C. HERTZ.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Jos. Hart's "The Futurity Winner" a fine headliner; Dillon Bros., songs, hit; Norton and Nicholson, in "Ella's All Right," fine; Wilson Brothers, pleased; Alexis and Schall, clever; Onlow Trio, wire novelty; Leo Carrillo, pleased.——GARDEN (Chas. E. White, mgr.).—"Transatlantics" are hard to beat. The ollo and the three-act piece pleased. Mlle. Emerie and Mons. Silverer were extra specials. Next: "Runaway Girls."——LAFAYETTE (Charles M. Baggs, mgr.).—"Merrymakers." "Running for a Mayor" was a laugh-getter. Charles Olson, extra attraction. The ollo was strong and choruses a good one. Next: "Brigadiers."——WASHINGTON (Lewis F. Linn, mgr.).—The Fumatsu Brothers, Japanese acrobats, fine; Harry L. Reed, illustrated songs.——HIPPODROME (C. E. Edwards, mgr.).—Illustrated songs, moving pictures and last week's favorites.——BIJOU DREAM (W. K. Killmire, mgr.).—Tri-weekly change of moving pictures, continued good business.——COLISEUM RINK.—Powers Brothers, novelty skaters.——NOTES.—At Shea's for the first time on any stage, April 1, "A Race for a Wife," Hal Davis' new act, will have its opening. A contest between a street car and an automobile is the sensation—Philomena Cavanaugh was given a complimentary luncheon, 22d, on her — birthday. She is the popular press agent at Shea's.—There is considerable talk of a vaudeville theatre being built here by the new vaudeville combine. DICKSON.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11).—Vaughan Glaser, a local stock actor, headlines the bill and will do so for three weeks more. Each week he will present a 30-minute sketch. This week he offered "Drifted Apart," by Sir Charles Young. It was rather a melancholy sketch for a vaudeville show. The piece was very well received. Mlle. Louise Raffin's Monkeys please the children; the Two Vivians introduce some first class sharpshooting; J. A. Murphy and Eloise Willard have a laughable sklt in "The Phrenologist"; Arthur Whitlaw, Irish comedian, has a good line of talk; Willa Holt Wakefield, planologue, very pleasing; Carson and Willard, German comedians, fair; Nichols Sisters, "Kentucky Belles," are the best blackface girls to visit here.

LYRIC (Ed. Anthony, mgr. Monday rehearsal 11).—The Four Schades, "Mistakes Will Happen," well written sketch; Hennella, magician, fair; Deering and Francis, singing comedy sketch, hit; La Belle Meeker, contortionist, fair; Cardonia Sisters, singing and dancing, pleased; The Tanakas, Japanese jugglers, do a few new stunts. Rose Washburn, soprano, concluded the bill.

EMPIRE (Geo. Chenet, mgr. Monday rehearsal 11).—Clark's Runaway Girls.

STAR (Drew & Campbell, Mgrs. Monday rehearsal 11).—Wm. B. Watson's Burlesquers, well liked.

NOTES.—Owing to the departure of E. Shaw, formerly treasurer of the Star Theatre, Chas. Hall, formerly assistant treasurer of the Lyceum, was made treasurer and P. C. Triggs, assistant.—The Tompson Sisters have joined the "Jolly Grass Widows" and will play Cleveland week of April 1.—Mrs. Rose Meyers, the wife of Walter Meyers, business manager of "Jolly Grass Widows," has left the show and gone to New York. WALTER D. HOLCOMB.

DALLAS, TEX.

MAJESTIC (B. S. Muckenfuss, mgr. Monday rehearsal 10).—Week 18: Ellsworth and Burt in "Home, Sweet Home," hit of bill; Russell and Held, exceptionally clever act and received several encores; Larry Shannon, well received; Lockhart Sisters, good lookers and dancers; Fred Zobedie, has best act of its kind ever seen here; Mr. and Mrs. Robyns, in "Straight Tip Jim," scored.——LYRIC (W. H. Rice, mgr.).—Cruze and Gresham headed excellent bill in "A Domestic Blizzard," receiving ovation; Rudolph Asheland, excellent violinist; Atlantis and Mack, globe rollers; Edwin Edwards, illustrated songs; Mack and Moore in hilarious sketch, "Is He In," scored heavily. E. A. A.

DANVILLE, ILL.

LYRIC THEATER (Fred W. Hartman, mgr. Monday rehearsal 10).—Glenroy and Russell, comedy sketch, good; Ames and Feathers, acrobats and equilibrists, good; Raymond Teal, "the merry minstrel," great; Joe Callahan, character

THE

Old Howard

BOSTON, MASS.

Goods have to be the real fabric to make a hit at this house. Every performer in the business knows this and trains himself with one end in view—to be in condition when he strikes the "Old Howard." All hail a booking here as the "Derby Event" of their lives. If one can make good it will be easy running ever afterwards. That's why all other engagements are termed training stunts. The management has been sending to the post a bunch of winners this season who have simply romped home with the ribbons and coin. The Big Western Burlesque Wheel shows which are now playing this house are wild with delight over the opportunity to show their goods. The following wheelers are billed at the Old Howard:

Star Show Girls **Champagne Girls**
London Gaiety Girls **Rialto Rounders**
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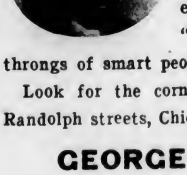

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impersonator, very fine.——NOTES.—The new Electric Theatre in the Variety building will open about May 1 and the vaudeville part will open June 1.—Managers Hoeffler and Barhydt are building new vaudeville theaters at Alton, E. St. Louis, Cairo, Ill., and Vincennes, Ind. They have already leased a location in each of these towns and let the contracts. These four theaters will all open Labor Day, Sept. 3rd. The New Varieties, now being built here, will run all summer, as well as the Lyric Theatre at Danville, which is owned and operated by the same people. TRIMBLE.

DAVENPORT, IA.

FAMILY (J. A. Munroe, mgr. Monday rehearsal 10:30).—Week 18: Harry Greenway, comedy juggling, very good; Ben. F. Cox, songs, good; Varren and Burr, singing and dancing comedians, good; Cleone Pearl Fell, dancing, good; Rome, Mays and Juliet, burlesque minstrel, a novelty and was greeted with hearty applause. All boys and good singers. Lew Hamilton, comedy barrel jumper, very good; Antrim and Peters, in "A Tarry at Tank Town," good; Will Vrodoeq, blackface monologne; May, Dore and Wolford, female novelty trio, hit.——ELITE (Chas. Berkel, mgr. Monday rehearsal 11).—Barnes and Edwins, sketch, good; Bovice and Craig, singers and dancers, good; Cliffords, cowboys, fair; Woodford's animals, hit; Lena Kline, songs, good; Barry and Johnson, in travesty, "Held for Ransom," good; Beyer and Johnson, cycles, excellent; Salvall, palmist, hit.——ORPHEUM (Oscar Raphael, mgr. Monday rehearsal 11).—Harry Burns, bag puncher, good; Russell, O'Neil and Gross, comedy sketch, good; Ray Vernon, character comedienne, good; Smith Brothers, acrobats, big hit; Dan Russell in comedy, "The Package Party," good.

DETROIT, MICH.

TEMPLE THEATRE (J. H. Moore, mgr. Monday rehearsal 10).—E. M. Holland and Company, the "Phantom Highwayman," cleverly acted. Hamilton Hill returns after an absence of five years and was warmly welcomed. Elfie Fay is a clever comedienne; Hennings, Lewis and Hennings made a hit; Barth Bros. and Walton were well received; Duffin-Redcay Troupe are wonderful performers; Sleede's Pantomine Troupe were funny; Smith and Campbell in sidewalk conversation, the laughing hit.——LAFAYETTE (Dr. M. Campbell, Mgr. Sunday rehearsal 10).—The Saleras are the headliners and mystify; Vasco, "the mad musician," was a tremendous hit; Seeback, novelty bag punching act, was well received; Deas and Deas, colored team, were fair; Nibbe and Bordeaux, very good; Kitty Major in songs, ordinary; Alexandra and Bertie, aerial act, went well, and "What Happened to O'Hara" was a funny but tiresome farce.——CRYSTAL THEATRE (Albert Light, mgr. Monday rehearsal 11).—This house opened Monday afternoon under new management. J. J. Nash, former manager of the house, severing his connection with the house last Saturday night. Joe Edmonds, the Flow-de-do Man, hit; Bert Howe, rube comedian, fair; Ellert Bros., triple bar act, good; The Tennis Trio, club jugglers, very clever; Anson Schubart, in illustrated songs, pleased. The policy of the house will not be changed under the new management.——GAYETY THEATRE (H. H. Hedges, mgr.).—Irwin's Majestics featuring; The Plechlanis Acrobatic Troupe are giving a first class show to good houses.——AVENUE THEATRE (Drew & Campbell, mgrs.).—Miner's Americans, with Harry Lewis ("the coming lightweight champion") as an added attraction, hold the boards this week.——NOTES.—Monday night, J. J. Nash, retiring manager of the Crystal Theatre, was given a surprise by seventy-five members of the Detroit Lodge No. 1 Knights of Everlasting Pleasure. A banquet was given at the Fellowcraft Club. Al. Green, of the Temple Theatre, was toastmaster and presented Mr. Nash with a gold watch fob. Leo Lester and Geo. Leipziger entertained. Mr. Nash leaves for Chicago Wednesday night where he will engage in booking vaudeville acts. LEO LESTER.

DULUTH, MINN.

METROPOLITAN THEATER (W. H. Longstreet, mgr.).—Milner's Merry Burlesquers in a two act musical farce "The Mummy Girl," are giving a good show.——BIJOU (Joe Maitland, mgr.).—A strong bill headed by the Lutz Bros. In a novelty act, hit; The Swickards, travesty artists, good; Kreatore, The Mad Musician, fine; The Helm Children were liked; Charles Marvelle, contortionist, pleased, and Isadore Silver, pictured melodies, found favors. HARRY.

ELKHART, IND.

CRYSTAL THEATRE (J. H. Ammons, gen. mgr.; Geo. W. Lawrie, local mgr. Monday rehearsal 11).—Mill and Lewis, moderately good; Demonde and Dinsmore, pleasing novelty singing; Gerdie Gardner, always pleasing; Four Dancing Harrises, feature act, drawing card. C. A. B.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—Naida, entertaining scenic display; Deaves, miniature theater, good; Lowe, xylophone soloist, clever; Hibbard and Warren, good comedy; Shepard and Ward, splendid singing.—RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Smith and Van Ostran, The Vardelles, Jessie J. Haynes, Margaret La Vann and Lottie Fayette; pleased. J. M. BEERS.

FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr.)—Eph. Thompson's Elephants, amusing; Bandy and Wilson, dancers, well received; The Kemps, comedy duo, fine; The Simpsons, musical experts, good; Julie Ring and Company, "Quiet Life," excellent; W. E. Whittle, ventriloquist, assisted by May Newton, very good; Max Witts' singing colleens, great.——PLEASANT ST. (D. J. Casey)—Harry Hanson, burlesque magic, good; Haines and Eliesmere, German sketch, fair; Ruth Clarke, pictured songs, very good; Denn & Thibault, songs and dances, fair.——BOSTON (H. R. Benn, mgr.)—Marie Healey's Dolly Varden Burlesquers and Vaudeville Show; Russell and Russell, songs and dances, good; Ned Norton sings and talks, excellent; Dan Mahumby and Hattie Dixie, comedy sketch; Mr. and Mrs. Kidder, very good; Mae Waldron, illustrated songs, good; May Walcott, vocalist, clever.——NOTES.—When M. R. Sheedy opens his Summer park in Newport, R. I., the Fall River theater installs a Summer stock company until the Fall season of vaudeville. Dan Mahumby, who has been doing a single turn, has doubled with Hattie Dixie, in a sketch called "Mr. and Mrs. Kidder." E. F. RAFFERTY.

FRANKFORD, PA.

EMPIRE (James L. McKay, mgr. Monday rehearsal 10).—Bill this week good. Leo St. Elmo, Misses Clark and Bradley, Fonti Boni Brothers, Rosina Boydell, Danny Mann and Company, Martinnette and Sylvester.——NOTE.—Rosina Boydell was taken ill on Monday evening and had to cancel her engagement for the balance of the week. ARGUS.

GALESBURG, ILL.

GAIETY (J. H. Holmes, mgr.).—Rice Brothers, German comedians, were replaced after the second show by Kollins and Klifton, banjoists. George Mundweller, illustrated songs, pleased; Shannon and Straw, sketch, good; Elmore Hatch, songs, pleased; Tom Ripley, blackface, went good; Dixon, Bowers and Dixon, "The Three Rubes," assisted by Anna Burt, very good.——BIJOU (F. E. Payden, mgr.).—Half week 25: Fred Helder, singing and dancing, good; Wiley Ferris, Illustrated songs; Daly, Marcus and Daly, sketch, fair; Spaulding and Dupree, very good; Martinez and Martinez, musical, very good. F. E. RUSH.

GLOVERSVILLE, N. Y.

FAMILY (Fred DeBondy, res. mgr. Monday rehearsal 10).—Warren and Faust, singing and dancing act, fine; Templer Saxe and Company, farcical sketch, fair; Ned Fitzgibbon, pleased; The Perry Sisters, mediocre; Will Rogers, "the goods" with the lariat. MOWERS.

HAMILTON, CAN.

SAVOY THEATRE (J. G. Appleton, mgr. Monday rehearsal 1).—A bill of uniform excellence. Ronca, "The Girl With The Violin," clever; Trainor and Dale have a pleasant skit, and received merited applause; Henry Clive is an excellent entertainer, and scored from the start; Frank Mattees and Company, "The Wrong Mrs. Appleton," score heavily; Mary Madden, comedienne, has a few good stories; The Mimic Four. "The Day After," were lively enough to suit all tastes; The Zingari Troupe, best musical organization seen here; The Four Nevarros, wire acrobats, a sensation from the start to finish. JACKQUES.

HARTFORD, CONN.

POLI'S (Louis E. Kilby, mgr. Rehearsals 10:30).—"A Night in an English Music Hall" is the headliner of the week; Nita Allen and Company, lively sketch; Mullen and Carrell have an exceptionally good acrobatic act; Ila Grannan sings very pleasing numbers; Billy Van tells funny stories in good style; The Avon Comedy Four have a lot of horseplay and some good singing; Delphino and Delmora have a pleasing musical act. WILLIAM H. RHODES.

HAZLETON, PA.

FAMILY THEATRE (Knoblauch & Hersker, props.).—Bill not up to standard, but passable, headed by Billie Evans, comedian, fair; Grace Childers and dog pleasing; The Buckleys, musical artists, good; Gween and Ross, comedy act, fair; William Schallas, illustrated song, good. RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—Very good bill. Headed by the English actor George Abel and an excellent company in a capital sketch, "Three Of A Kind"; Al. H. Weston and Company, and "Watson's Farmyard" are also scoring heavily; others are Gardiner and Stoddard, good; Netta Vesta, pleasing singer; The Aerial Smiths, good trapeze performers; and Green and Werner. JOHN KAY.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.)—The Great Lafayette and his own company presenting a "carnival of conjuring"; The Medicine Man, and his impersonations of well known band directors and composers are the principal features of a fair vaudeville program this week. As an added attraction the Dollar Troupe are proving to be one of the strongest acrobatic acts of the year; other contributors are Don and Thompson in one act comedy, Count De Butz and Brother; comedy bicycle entertainers, and Lew Wells with his monologue and saxaphone solos.——EMPIRE (Harry Drury, mgr.)—Williams' Ideals, 21 to 23, fair show to medium business. The Imperials, 25, with the Girl in Blue as an extra attraction, to a very good house.——GAYETY (Edw. Shayne, mgr.)—The Jersey Lillies, 21 to 23, very good attraction to fair business. Rentz Santley opened 25, to very good patronage.——NOTE.—THE GRAND will close April 6, and 8 the house will be turned over to the contractors and a remodelled theatre will take its place. ED. E. DALEY.

JOLIET, ILL.

GRAND THEATER (L. M. Goldberg, mgr. Monday rehearsal 2).—Rube Welch and Kittie Francis, assisted by Coyle, Beatrice and Dyer, in "The Flip Mr. Flop," scored; Nettie Fields, buck and wing dancer, hit; Latoy Brothers, comedy acrobats, laugh producers; Ella Wilson, illustrated songs, pleased; Hatch Brothers, comedy musical act, took well. BLANCHE M. STEVENS.

KANSAS CITY, MO.

ORPHEUM THEATRE (Martin Beck, gen. mgr.).—Alice Davenport, excellent melodrama; "Little Hip," baby elephant, hit; Lavinia Dewitt, pleasing voice; The Rialto Comedy Four, hit; Ferguson and Mack made good; Frank Mareckley pleases with banjo; The Bellong Brothers, excellent cycling.——CENTURY THEATRE (Jos. R. Donegan, mgr.).—"Thoroughbreds." The chorus is trained and sings well. Next: "Washington Society Girls.——MAJESTIC THEATRE (Clint Wilson, mgr.).—Rice and Barton's, Chas. Barton and Bert Baker as chief comedians, to excellent business. FAIRPLAY.

KEOKUK, IA.

LA SALLE THEATRE (Reeves & Dodge, props.).—Carberry and Stanton, very good; Gould Sisters, fair; Eddie Badger, good; Gnerdon Colvin, made good as usual.——NOTE.—Gnerdon Colvin, a Keokuk boy, who has been singing at Burlington Vaudeville House, gives promise of development. R. R. R.

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LAWRENCE, MASS.

COLONIAL THEATRE (J. Fred Lees, mgr.).—Lucia and Vlate, wire act, good; Adams and Mack, burlesque magic, fair; Albertine Mellch, bird act, fine; Dick Lynch, burlesque illustrated ballads, stories and dancing, pleased; Three Hickman Brothers, "Who Stopped the Ferryboat?" very funny; Holcombe, Curtis and Palmer, "The Alphabet Class," sweet singers; Lasky, Rolfe and company, "The Military Octette," excellent. ——LYCEUM THEATRE (W. L. Gallagher, mgr.).—Nellie Hartford's "Girls in Blue," bright snappy performance. Ollo: Blanche Loring, illustrated songs, well liked; Annie McDonough, Irish songs, big hit; Nellie Hartford, songs and dances, good; Deleon and Savoy, singing and dancing, clever; and West Leveno, blackface comedian, very funny. J. J. JOYCE.

LONDON, CAN.

BENNETT'S (J. H. Aloz, res, mgr.).—Edwards Davis and company in "The Unmasking," splendidly staged and well acted; Hunter and Nessen, club jugglers, very good; Harry B. Corson, illustrated songs, good; Bryan and Saville, seen before; Lelia Taylor, vocalist, fair; Tom Gillen, monologue, well liked; Blockson and Burns, eccentriques, big hit.——NOTES.—Edwards Davis made an address in Bennett's Theatre Sunday evening in aid of the family of the late Fred Howe, formerly bass viol player in Bennett's orchestra, and who met a shocking death in the factory of the McClary Manufacturing Co.

M. G. HUESTON.

LOUISVILLE, KY.

HOPKINS THEATRE (Wm. Reichman, mgr.).—The headliner on the bill is a condensed version of "Pals," presented by Wm. T. Powell and Blanch Alexander, good; Eddie Girard and Jessie Gardner have a clever sketch; Lew Hawkins, the Minstrel Man, hands out some very good songs and gags; The Three Leightons, a trio in burnt cork, have a clever act; Esmeralda, xylophone soloist, clever; Pero and Willson, good comedy juggling and barrel jumping act; Charles DeCamo presents a good dog act.——BUCKINGHAM THEATER (Wahlen Bros., mgrs.)—The Williams Ideal Extravaganza is the current attraction at this house, big houses are the rule.

CHAS. SYLVESTER.

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr. Monday rehearsal 10).—Carleton and Macy and Maude Edna Hall get the big type in "The Magpie and the Jay," scored; Alamasio, European juggler, big hit; Emil Hoch and Company, "Love's Young Dream," well received; The Majestic Trio, fair; Pauline Saxon, "Sis Hopkins Girl," good act, but too lengthy; Howard and Rutherford, comedians, well liked; Mlle. Latina, contortionist, opened the show.——NOTE.—Moving pictures are keeping Lynn Theatre open during Holy Week.

DAVE CHASE.

MARION, IND.

CRYSTAL THEATRE (J. H. Ammons, prop. Rehearsal 10).—Week 18: Mills and Lewis, "Dutch," scream; Demonde and Dinsmore, old favorites, fine. Mr. Demonde has entirely recovered from a serious illness and was at his best. The Four Dancing Harrises, clever but handicapped by the small stage; Ruth Smith, illustrated songs, very good.——GRAND THEATRE (H. G. Sommers, lessee. Rehearsal 10).—Bryant and Saville, musical, very good; Chas. Chester, equilibrist, A 1; Rose and Severna, sketch, fair; Boughton, magician, clever; Pearl Jackson, illustrated songs, good voice but weak for this house.

L. O. WETZEL.

MARSHALLTOWN, IOWA.

NEW BIJOU (G. Nelson Downs, mgr. Sunday rehearsal 3).—17-23: Ramola and Williams, sketch, good act; Stanton and Sandberg, decided hit; Elmer Jerome, the bell boy, scored; Mamie Smith, good; Wm. S. Reed, tenor, excellent; Mons. Levello, club juggler, fair.

K. J. INGLEDUE.

MILFORD, MASS.

EMPIRE THEATRE (S. B. Stifter, mgr.).—Dollie Sharpe, illustrated songs, fine; Fulton and Lerkin, conversation, clever; Arberg and Wagner, singers and dancers, hit. CHAS. E. LACKEY.

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MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr. Sunday rehearsal 10).—Mme. Adelaide Herrmann, beautifully dressed and staged magic act; Matthews and Ashley, good comedy singing act; Lillian Shaw, good songs and imitations, comedy in the foreground; Warren and Blanchard, good singing and talking act; Cartmell and Harris, splendid dancing act; the Labakans, fair acrobats with a wonderful dog; Dunn, Francis and company in "The Hold Up," very good comedy sketch which had the house. CHAPIN.

MOBILE, ALA.

LYRIC (G. Neubrik, mgr.).—Week 18: Linden Beckwith, who presents "The Girl in the Golden Frame," best act of its kind seen this season; Robert Whittier and company in "Tangled Relations," laughing success; Frank Stafford, imitator of birds, perfect; Marie Stone, vocalist, charming; The Rosaries, wire, very good. NAN.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—The Avoletts, equilibrists and foot jugglers, good; Frank Gray, pictured melodies, good; Tom Mack, minstrel man, caught the house; Inez Mecusker, prima donna soprano, fair; The Four Franks, novelty comedy act, very good. GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Henri French with his mimicry, impersonations, magic, trick dog, not forgetting his dark assistant, gave a very meritorious performance; Bernier with his marionettes shared honors with French; Taylor Holmes, very good; Maude Lambert, pleasing singer; Lillian Bender, violinist, and Miss Earle, harpist, played; Fortune and Davis, entertaining; DeVoy and Miller, comedy acrobats; Mr. and Mrs. Harry Thorne and Company, in "An Uptown Flat," created numerous laughs in an old time sketch.——WALDMANN'S OPERA HOUSE (W. S. Clark, mgr.).—The Parisian Widows are having it all their own way this week, being the only musical show on the local boards. They are making good. JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr. Monday rehearsal 10).—One of the best bills ever offered here. Harry Tighe and his colleagues. Tighe is a native of New Haven and a general favorite. Grace Hazard in Five Feet of Comic Opera, very artistic and clever act; Ned Wayburn's "Side Show," decidedly laughable novelties; Chas. F. Semon, still irresistibly funny; The Six Mowatts, club swinging act, par excellence; Nat Leroy and Minnie Woodford in conversational comedy, good; as were Frank Orth and Harry Fern in a musical skit "Sign That Book." E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Countess Olga Rossi and M. Paulo offer an excellent operatic number; Edward Gray has a clever line of patter, some attention to facial make-up and shortening of the act would improve; Edna Roberts (New Acts); Chas. E. Ev-

ans and Company, "It's Up To You William," scored the hit of the evening; Dave Nowlin is badly handicapped by poor material; Werden and Gladdish are using new songs, with the same old slides; Royal Musical Five, a really meritorious offering.——GREENWALL (H. Greenwall, mgr.).—"Golden Crook," best show of the present calendar year. Next: Irwin's Big Show.—— NOTE.—Fred Stempel has been appointed assistant treasurer of the Orpheum. O. W. SAMUEL.

OTTAWA, CAN.

BENNETT'S (Gus S. Greening, mgr.)—Ida O'Dey, comedienne, immense hit; Emmet Devoy and Company, "Saintly Mr. Billings," continuous laughter; Robinson and Grant, Lilliputian comedians, very good; Eight Vassar Girls, musical and novelty, excellent; James A. Dunn, imitator, amusing; Senor Arnoldos, performing jaguars, etc., best ever here; Five Columbians, musical fantasy, enthusiastically received; Leonard Stearns, boy soprano, great ovation.——NOTE.—Count Hy-Riaghain, mystic, is getting his vaudeville mystery act into shape for presentation soon. OGOR.

PROVIDENCE, R. I.

KEITH'S (Chas. Lovenberg, mgr. Monday rehearsal 9).—A bill that is at vaudeville's best. Julius Steger and Company head the bill; Harry Tate's Motoring, the most laughable act ever seen here; Clifton Crawford, a monologist away from the ordinary, a big hit; Zazelie Vernon Company, pantomimists, great; other good numbers were Bessie Valdare's Tronpe of bicyclists, Lillian Tyce, Black and Jones, and Quaker City Quartette, Hawley and Olcott present a farce which is a farce and pleased few.——IMPERIAL (Lew Curtain, mgr.).—The Alcazar Beauties can be classed as a good show. The first and second parts are full of merriment.——WESTMINSTER (Harry Parkin, mgr.).—The Bon Tons excel in every way many of the shows seen here lately. ——NOTE.—Rhodes will open its season Monday, Apr. 1. S. M. SAMUELS.

SAN ANTONIO, TEX.

MAJESTIC (T. W. Mullaly, mgr.).—Crimmins and Gore, big hit; Mr. and Mrs. Perkins Fisher, fine; Bennington Brothers, popular; Howell and Scott, good; Camille Person, pleased; Grace Cortland, up-to-date. Week of 17: Five Sugamoto Japs, Violet Dale, Norton, Lucy and Lucier, Cooper and Dunkle, Burton and Brooks.—— NOTE.—H. C. Quarles, at one time treasurer at the Grand Opera House here under T. W. Mullaly, died at his home here last week. CAL. COHEN.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 4).—Local manager Jennings grouped another fine show week 18 and played to large houses. The bill included Nellie Beaumont, who could be far more modest; Egbert Van Alstyne and Louise Henry, the "Sal Skinner girl," in an odd and pleasing jamboree; Fred Lasere, who handles his body as though it were mere rope; Elesnor Faike with a delightfully breesy song and dance; Shields and Rogers, "Kings of the Lariats," which may be true; Eight Bedouin Arabs, the headliners and the best aggregation of acrobats and tumblers ever seen here.—— LYRIC (R. A. Grant, mgr. Monday rehearsal 10).—Week 18 this house went into the vaudeville business and the Sullivan & Considine people furnish the attractions. A matinee daily with two shows at night. Prices 10-20-30. The future of the house appears bright. The opening bill comprised Jules Herron, Kaufman Sisters, Morris and Kramar, Abram and Johns, the Great Nello and pictures. Business fair and bill good. ——BON TON (J. H. Young, owner and mgr. Monday rehearsal 10).—Week 18: Ed Dale, "coon" monologue, perhaps the best, and it was good to see the rehash so well treated; Arnold and Artie did a head bumping and barrel jumping trick worth seeing; Miss Hadley sang "Ramona" very well; Jimmy Robert had a monologue, Ring and Williams sang and joked; Ab Abbott sang with good voice; the Parkers did unique wrestling. Business good and on the incline upwards.—— NOTE.—During March the Orpheum will donate the use of their house for a benefit performance of the T. M. A. No. 38. The program will be made up of local people and members of the various companies playing here at that time. The receipts will be used for the furnishing of the local club rooms and for their relief fund. JAY E. JOHNSON.

SHAMOKIN, PA.

FAMILY (W. D. Neilds, mgr. Monday rehearsal 10).—Sanford and Darlington, comedy, good; Frits Houston, cartoonist, good; Dawson and Booth, roller skating, fair; Raymond and Clark, suspended after first performance owing to a misunderstanding with the manager; Enoch, swimmer, very good. MILLER.

ST. CLOUD, MINN.

DUDLEY'S ORPHEUM (Dudley B. Scott, mgr.). —Week 18: Fred Galley, bag punching; Evelyn Watson, soubrette; Miss Texana, rifle shot.—— PALACE FAMILY THEATRE (K. Walley, mgr.). —Week 18: The Wainwrights, comedy sketch team.——NOTES.—Dudley B. Scott, manager of Dudley's Orpheum, became owner of this theatre this week.—St. Cloud has not had one of the real circuses in the last few years and the big ones will kindly make note of this. MELVILLE.

ST. JOHN, N. B., CAN.

KEITH'S (F. Gny Bradford, res. mgr.)—The Great Chick, some good tricks on the bike, well received; Hines and Lewis, comedy acrobatic and singing sketch, best seen here for some time; Kitty Stevens, transformation dancer, good; Percy Harney (local), illustrated songs, well received; Levine and Lester, comedians, have some good jokes; De Pontas, jugglers, assisted by their singing dog, fair; Shorty and Bob Desmond, musical sketch, encored several times. GORDON.

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ST. LOUIS, MO.

GAYETY (O. T. Crawford, mgr.).—Al Reeves' Show Sunday afternoon. The opening travesty is composed almost entirely of the bladder and slap-stick style, and while amusing, the roughhouse is carried too far. The olio is the best part. Florence Hughes and company, who head it, have a song specialty well received. Charles Ahearn, comique bicycle rider. Fay, Caley and Fay, a good blackface act. Alexander, handcuff expert, some good exhibitions of handcuff manipulation. "The Six Bijoux Girls" are composed of the best looking girls in the company. Amelia Fowler, Powers, Kennedy and Smith, Mlle. Arnolda, and last, but not least, Al Reeves, banjoist, who was let off the stage only with reluctance.——STANDARD (L. Reichenbach, mgr.). —"Down on the Baby Farm," a musical farce, would be worth a good deal less without the hardworking Charles Robinson. His parodies especially pleased. The chorus is composed of good-looking, hard-working girls, sprightly and good singers.——COLUMBIA (L. Sharp, mgr.).—This week there is another bill up to the Columbia's standard. Perhaps the prettiest girl act seen here is Ned Wayburn's "Rain-Dears," a singing and dancing act par excellence. Baggessens, comedy jugglers, clever. "The Virginia Judge" was the heaviest laugh producer, with Walter C. Kelly. E. T. Renard was well received in his original ventriloquial. Lester and Manning, a humorous sketch, "The Little Immigrant." Work and Ower, European acrobats. Wilson's monkeys. E. G. C.

ST. PAUL, MINN.

STAR (J. C. Van Roo, mgr.).—The Empire Burlesquers use for their opening piece "The Land of Sunshine," a sketch which is well staged and well acted. The burletta is bright, crisp and up-to-date, and shows the experienced hand of Roger Imhof, a comedian whose methods are commendable. The olio includes Conn and Corinne in a new comedy act, good. "Casey's Athletic Club" closes the bill. Next: Fay Foster Co.—— ORPHEUM (Martin Beck, gen. mgr.).—Rice and Cohen in "All the World Loves a Lover" meet with exceptional favor. Four Harveys, wire work, good. Marzelle and Millay, wrestlers, fair. "Happy" Jack Gardner, good. Three Troubadours, singing trio, good. Miett's Dogs, fair. Morrow and Schellberg, fair. B. F. ROBERTSON.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr. Monday rehearsal 10:30).—A short but good bill. Dorsch and Russell, pleased; Mr. and Mrs. Max Berol Konnorah, well received; Monroe, Mack and Lawrence made impression; The Italian Trio made good; Charles Mack and company went big; Avery and Hart, well received; Okabes, Japanese troupe, big hit. SAM FREEMAN.

TERRE HAUTE, IND.

LYRIC THEATER (Jack Hoeffler, mgr. Monday rehearsal 10).—Lindstrem and Anderson, comedy acrobats, very good; Rose and Severns, comedy sketch, good; Marquis and Lynn, dancing violinists, fine; The Apollo Comedy Four, a high class singing act.——COLISEUM (J. H. Barnes, mgr.).—The New Century Girls, carried the following vaudeville acts: Frank Mitchell and Louis Pritzow, Hays and Winchell, very good; Barrett and Belle, very good; Crawford and Manning, black face comedians, good. TRIMBLE.

TOLEDO, O.

THE VALENTINE (Otto Klives, mgr. Sunday rehearsal 10).—Mazetti troupe astonish with their remarkable acrobatic work; other good acts are: Franz Ebert and company, Windsor McCay, Donald and Carson, The Exposition Four, Herbert Brooks, and Mosher, Houghton and Mosher.——THE EMPIRE (Abe Shapiro, mgr.).—Hurtig and Seamon's Bowery Burlesquers, to good houses; Ben Jansen delivers the goods with a drollery that is distinctly original; the olio is especially good. SYDNEY WIRE.

TORONTO, CAN.

SHEA'S (J. Shea, mgr.).—Wm. H. Thompson does excellent work in "For Love's Sweet Sake"; George Evans, scored strongly; Knight Brothers and Marion Sawtelle, clever singers and dancers; Albert Belmar and Lottie Moore, please; "The Flood Sisters, novel act; The Aribos are unique acrobats.——STAR (F. W. Stair, mgr.).—The Brigadiers make good. The olio was a pleasing one.—NOTE.—A 500 foot chute will be one of the features of our big fair. HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Eddie Leonard is the leading attraction. A warm welcome was accorded William Sullivan of this city and Miss Pasqueiena in a dancing and singing act; John T. Kelly and Company, "A Game of Con," well received; other features included: Lillian DeLee, comedienne, fair; Leonard and Drake, singers, dancers and imitators, only fair; Chester Johnson, trick bicyclists, pleased; Amos, eccentric juggler, amused.——LYCEUM (R. H. Keller, mgr.).—The Utopians appear here the first half of the week; for the last half we have the Bohemians. J. J. M.

WASHINGTON, D. C.

NEW LYCEUM THEATRE (Eugene Kernan, mgr.).—Pat White and the "London Gaiety Girls" are playing to capacity. The show opens with a laughable farce introducing Pat White, Sam Green and Oscar Lewis as principals. During the action several good musical numbers are rendered by Rene Washburn, assisted by a chorus of twenty pretty and shapely girls with good voices. The olio is up to the standard. The performance closed with the musical satire, "Skid-do-de-o," which caused much laughter.—— NOTE.—The Bennings races opened last Monday, which is a big help to the theaters and the S. R. O. sign can be seen nightly all over. W. H. BOWMAN.

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To the Public, Agents and the Profession:
Mr. Arthur Beauvais has the exclusive right to produce in vaudeville the vaudeville sketch 'The Wildflower,' of which I am sole author. For the benefit of all I will state that Corona Ricardo, alias Roya Donna, alias Majuna, has not and never had any rights in the above sketch under the title of 'The Wildflower' or 'A Military Romance' or any other title.
(Signed) Aaron Hoffman.

Affidavit.
Sworn to before me this 25th day of January, 1907.
Robert D. Evans,
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P. S.—A WORD ON PIRACY—It is a well-known fact by the public in general, managers, agents, performers, etc., that it has been my misfortune for the past few years to have my original and novel material stolen from me bodily by not less than one-half dozen THIEVES, there being no way legally of protecting this particular line of valuable business. I am compelled to believe that any person who would stoop so low as to steal another's act and produce same verbatim would steal a brother's tools, burglarize a house at night and rob you while asleep. **THEY ARE NOTHING MORE THAN THIEVES** and I advise all good people who may be booked on a bill with **SUCH** to lock their dressing room doors and be careful of their valuables.

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We are helping some at
KEITH'S, PHILA., APRIL 1.
SCHENECTADY, APRIL 8.

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Will Challenge the World for Juggling Balls.

ADDRESS, WILLY HAMMERSTEIN. WATCH FOR THE 11 BALLS.

I AM NOT DEAD

After an illness of six weeks rejoined Sam Devere's Co., at Gotham Theatre, March 25.
Yours as always,

ANDY LEWIS

P. S.—I wish to thank my numerous friends for their kind offers during my illness, and publicly thank MR. MIKE TELLER, of TELLER'S HOTEL, Philadelphia, Pa., for his kind treatment.

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First class stock Burlesque and specialty people and the best singing and dancing chorus.
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THE MOST MARVELLOUS TROUPE OF TRICK CYCLISTS IN THE WORLD.
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Miss **MADGE P. MAITLAND**

Winner of the Richard K. Fox GOLD MEDAL at the Ladies' Coon Shouting Contest at Mike Bernard's Ball, Tammany Hall, New York, March 22, 1907. Scored with the Greatest Coon Song of the Age:

"EPHRAHAM JOHNSON" (don't live here no mo'). By Greene & Werner,

also Publishers of the Greatest Italian Hit Ever Written: **"MY MARIUCCIA"** (take a steamboat). And Many More HITS. Call and Hear Them.

BARRON & THOMPSON, 44 W. 28th St., New York City

"BEGGARS" STOLEN FROM "HER FATAL SIN"

The Mexican sketch "Beggars," which Ann Hamilton and company have been playing in vaudeville, was deliberately stolen from "Her Fatal Sin" copyright, Washington, D. C., April 28, 1903, by Charles W. Fonda. Legal notice to discontinue has been served. WARNING—To managers or performers playing, or playing in, the act without permission from authority will be prosecuted according to law.

CHAS. W. FONDA, Manager
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Whiffen AND Clifton

IN

"The Hall Room Boys"

NEW CAST.

New Songs. New finish in "One."
New big laugh finish. New Special Set (watch the steam pipe).

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Three new and complete sets of scenery and costumes

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"A Night In An English Music Hall"

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"NIGHT IN SLUMS OF LONDON" "NIGHT IN LONDON CLUB"

All productions copyrighted and protected.

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All Communications ALF REEVES, Manager, en route

"BIJOU THEATRE. Sigfried and Rosenthal, Lessees. JAKE ROSENTHAL, Manager.

TO WHOM IT MAY CONCERN: Dubuque, Iowa, March 4, 1907

This is to certify that **"PAUL, THE MYSTIFIER"** played at the Bijou Theatre, Dubuque, Iowa, breaking the record for a week. His act was the most sensational hand-cuff act I ever saw, and his work in the theatre and around the city was what brought in the business. His patrol wagon drive is a sensation, drawing like a circus parade. Very truly yours, JAKE ROSENTHAL."

Herrmann the Great

TOURING EUROPE WITH HIS OWN COMPANY
WILL RETURN IN SEPTEMBER

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The Phillips Sisters and Little Zip

"THE COUNT'S RECEPTION" REGARDS TO MY MARIANINA

Wheeler Earl-Vera Curtis

in "TO BOSTON ON BUSINESS"
by Geo. M. Cohan
AT PASTOR'S WEEK APRIL 8, '07

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Mr. and Mrs. John T. Powers

THE PLAYERS. IN A SATIRICAL SKIT BY JACK BURNETT. WEEK APRIL 8, COLUMBIA, ST. LOUIS. COMEDY SKIT.

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Sensational Bicyclists. The only ones turning a back and forth somersault on a bicycle. A novelty act. All communications care VARIETY, Chicago Office, 79 S. Clark St.

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FRANK BERRY AND PAULINE BERRY

COMEDY MUSICAL DUO.

Booked solid in vaudeville until February, 1908, by Edward C. Hayman and John J. Murdock, Western Vaudeville Association. Week April 1, Bennett, London, Can.

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THE NATURAL IRISH COMEDIAN AND THE SINGING COMEDIENNE.

THE GREAT WHITE MYSTERY

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PACKING THEM EVERYWHERE

Exclusive Agents
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Direction of M. S. BENTHAM

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One solid laugh from beginning to end. NOW BOOKING.

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FIVE FEET OF COMIC OPERA

NOVELTY CHANGE AND ALL IN "ONE" WITH THE OLD OPERAS FOR THE FUN.

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The biggest sensation and most talked of hit of the Eastern Wheel this season has been made by

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in his marvelous and incomparable impersonation of

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As this popular character will be welcomed back in all the above cities next season, I am prepared to produce one of the funniest and most sensational closing Burlesques ever seen on either Wheel, in which the above character will be a feature. Rapid fire action, original numbers, the best lyrics, the funniest comedy, and a sensational climax that will be a BOX OFFICE ATTRACTION.

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En route with Hurtig and Seamon's "TRANS-ATLANTICS," Corinthian, Rochester, Week April 1

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THE ORIGINAL PROTEAN AOTOR

WEEK APRIL 1, ORPHEUM, BROOKLYN.

THE

"SUNNY SOUTH"

WEEK APRIL 1, KEITH'S, PHILADELPHIA.

MURRY K. HILL

UNION SQUARE THIS WEEK.

FIGHTING THE FIGHT OF MY LIFE, FOLLOWING "THAT" QUARTET AND CRESSY AND DAYNE. ENTER THE RING ABOUT 4 AND 10. WEEK APRIL 1st, ORPHEUM, BOSTON.

ABE REYNOLDS

PRINCIPAL COMEDIAN CLARK'S "RUNAWAY GIRLS"

FIFTH SEASON WEEK APRIL 1, GARDEN, BUFFALO.

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ESCAPED FROM 4 7 9 JAILS.

Broke Jail, Paterson, N. J., March 27. Week April 1st, Hoboken, N. J.

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IN IBSEN'S SATIRE, "FRIENDSHIP."

Booked Solid by Freeman Bernstein, on Sullivan-Considine Circuit, Season 1907-'08.

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The most novel comedy act in vaudeville, "DOOLEY AND THE LAND AGENT."

Two scenes in "one." Address Paul Quinn, 20 Bay 26th St., Bensonhurst, N. Y. 'Phone 627 Bath Beach.

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Annette Wiltsie

SINGING COMEDIENNE.

Leading soubrette, season '06-'07, Weber & Rush's "Parisian Widows" Co.

Three Sisters Herzog Camaras

Sensational European Lady Acrobats and Equilibrists.

Manager, PAUL HERZOG.

Week April 1, Orpheum, Brooklyn. Week April 8, Alhambra, N. Y. City.

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IN AN UP-TO-DATE COMEDY MUSICAL SKETCH.

Singing, Dancing, Comedy, Music. Address care "Jolly Grass Widows" Co., en route.

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CHAS. BURKE and DUPREE MAIDA

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Permanent address: Knickerbocker Building, care of Empire Circuit, New York City.

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"THE MUSICAL BROWNIE" BOOKED SOLID

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John A. West, the "Musical Brownie," is very funny. He is also a good monologist. His makeup was what captivated the audience. He works in black face.—The Kansas City Journal, Monday, March 18, 1907.

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BARTH BROS. AND WALTON

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"JUST KIDS"

Under personal direction of MR. SAM. GOLDIE. En route with "BON TONS."

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JACK LILLIAN

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THE QUAINT HEBREW COMEDIAN.

BOOKED IN VAUDEVILLE UNTIL MAY. IN STOCK AT EUSON'S THEATRE, CHICAGO, FOR THE SUMMER.

AT LIBERTY FOR NEXT SEASON

WILLIAM C. CUSHMAN AND ST. CLAIRE LOUISE

An act a little different from all the rest, and just as good as the very best. Principal Comedian and Leading Woman or Soubrette.

THIS SEASON LEADING COMEDIAN AND BURLESQUE PRODUCER WITH ROBIE'S "KNICKERBOCKERS."

Managers wanting the best people available, address, Week April 1, Gayety, Pittsburg, care Robie's "Knickerbockers."

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LILLIAN HALE

and a capable company, in a one act vaudeville novelty, entitled

"The Mystic Lamp"

By EDWARD LOCKE

A humorous twentieth century successor to

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A complete production.

Scenery by CHAS. H. YALE'S STUDIO. Effects by KLIEGL BROS.

THIS ACT IS FULLY PROTECTED.

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In their Celebrated Vocal Extravaganza, Entitled

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This Scotch Novelty has been received with acclamation throughout Scotland, Ireland, England, Wales and Australia; now awaiting the verdict of New York.

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MANY THANKS

DAVE BLANCHE

RUSSELL AND O'NEIL

Presenting

"THE FIFTH ANNIVERSARY"

a Classic in Irish

Six Character changes, all complete.
All changes entire from Head to Feet,
Nothing vulgar, but clean and neat,
Miss Corbley's work cannot be beat,
Musical Novelties of which we have three
Such is the Act of

MaDELL & CORBLEY

(ALWAYS WORKING; NOT WORRYING). Family Theater, Scranton, Pa., March 25.

A MUSICAL ACT—ALL BRASS, NO STRINGS.

Bertha Ross-Russell

IN ONE IF YOU LIKE.

50 HANCOCK ST., BROOKLYN. TEL. 2066 L. BEDFORD.

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With Their Instrumental Cat, Are Now East.

Week April 1, Keith, Philadelphia

Booked by MYERS & KELLER

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AMERICA'S FAMOUS CHARACTER COMEDIAN,

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Second season featured with Campbell & Drew's "COLONIAL BELLES" COMPANY.
Fifteen minutes of solid laughter in "one" doing his novel specialty, "The Tramp and Hebrew."

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Margaret Dale Owen

IN VAUDEVILLE. TIME FILLED. BY WILLIAM MORRIS.

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PRESENTING CHARACTER STUDIES ALL OVER THE WORLD. IN AUSTRALIA UNTIL MARCH 15TH, WITH MANILA, CHINA, JAPAN AND HONOLULU TO FOLLOW. OPENS AMERICAN TOUR AT THE ORPHEUM, SAN FRANCISCO, MAY 5TH. BOOKED FOR SECOND TOUR OF THE WORLD SEASON 1908-1909.

From Now On, Henceforth and Hereafter

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THE GERMAN POLITICIAN

CLIFF GORDON

One big vote of thanks from the politicians and citizens of Chicago for delivering the best political speech heard in years. AARON HOFFMAN wrote this and has always written my speeches.
MYERS & KELLER, AGENTS.

MRS. GEO. W. DE HAVEN PRESENTS

ROSE DE HAVEN SEXTET

BARRETT SISTERS. MIRIAM CARSON. IN "THE UNDERSTUDY." AND ROSE DE HAVEN. FLORENCE WILLIAMS. VERA STANLEY.

WEEK APRIL 1, K. & P., 23d STREET, N. Y. C.

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HARRY and MAY HOWARD

SINGING, COMEDY, DANCING

NOW BOOKING FOR PARKS AND NEXT SEASON. Open for Parks Commencing June 10.
Address per route.

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LAURIE ORDWAY

BOOKED SOLID TILL MAY 20th

Week April 1, Return date, after only 6 weeks intermission, at Keeney's Brooklyn. Wesley & Pincus, Agents

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Week April 1, Gotham, Brooklyn. Agents, WESLEY & PINCUS.

Mrs. Murphy Laughs and the World Laughs With Her

THE FAVORITE IRISH COMEDIENNE

Gracie Emmett

PRESENTS

"Mrs. Murphy's Second Husband

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At Liberty for Next Season
For Burlesque, Musical Comedy and Vaudeville

GEORGE GARDEN AND WALTER SOMERS

WORLD'S GREATEST XYLOPHONISTS
Also Introducing Trombones and Saxophones
Fifteen Minutes in "One"
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WHEELWRIGHTS
Time all filled until our return to Empire Theatre, London. ADDRESS WESLEY & PINCUS.

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The English Co. of Entertainers Sail for England April 17th, returning next Season.

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DAVIS THEATRE, SAN FRANCISCO, CAL.

Big City Quartette

ROBT. WEBB, First Tenor. GEOFFREY O'HARA, Second Tenor. ROBT. S. ROBERTS, Baritone. EDWARD S. METCALFE, Basso.

ARRANGED BY HARRY LEONHARDT

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Head line Alhambra Theatre, second week. Houses sold out at each performance. Acclamations of delight greet her every appearance. Everyone unanimous in her praise.

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EXTRA attraction with "Colonial Belles" Co. JAS. E. DONEGAN, Managing Director, per route, or H. B. MARINELLI, Agent, New York.

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"PULLMAN PORTER MAIDS"

MAJESTIC MUSICAL FOUR

APRIL 7, HOPKINS, LOUISVILLE; APRIL 15, HAYMARKET, CHICAGO.

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TOY AND TOY

(Formerly "THE MUSICAL TOYS") in a novelty.

"An ingenious variation on the customary musical act is furnished by the team Toy and Toy, which uses a Christmas tree and 'trimmings' as the means of putting some very entertaining music before the audience."—Cleveland "Leader," Feb. 12, '07.

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Bob MARTINI AND MAXIMILIAN James

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"Has a novelty of his own that is every bit as good as those of Prince or Edwards." So says Mr. Robert Speare, the critic on the New York "Telegraph" of Dec. 19, 1906.

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Late of Marvellous FRANK and BOB

Now Doing the Funniest Acrobatic Dog Act in Vaudeville.

ASSISTED BY "JOE AND BOBBIE." TWO MEN AND TWO DOGS.

NOW ON KEITH CIRCUIT.

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COMEDY ACROBATS AND BOXERS.

At liberty next season for Vaudeville, Musical Comedy or Burlesque. We all play parts, one principal comedian. Address as per route in VARIETY.

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Bowery Comedy Quartette

Sherwood, Fox, Slatter, Peck, with Clark's "Runaway Girls." Open for Parks the Coming Summer.

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15 MINUTES OF CONTINUOUS LAUGHTER IN "ONE."

JIMMIE HYDE AND PAUL ROBINSON

Playing our 27th consecutive week on the Pacific Coast with our neat straight and "Dutch" act. Week March 11th, Empire, Frisco, with circuit to follow.

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Tancan, Felix and Claxton in a conglomeration of mirth and melody, 331 E. 93d St., N. Y. City.

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See New Act "The Vaudeville Artist of the Future" and "The Future of the Vaudeville Artist." Many Thanks to Klaw & Erlanger for kind offers, but cannot accept till 1908. Have just received cable to open at once in London. FREE 1963. P. S.—We can only be seen by appointment.

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Was the first one in the world to use his method of sketching upon the stage.
He has patented his act and apparatus and VARIETY will watch his interests until his return to New York.
NOW TOURING AS A SPECIAL ATTRACTION ON THE INTERSTATE AND ORPHEUM CIRCUITS.

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WRIGHT BRENNEN

The comedy quartet that sings real harmony, doing 15 minutes in "one" and closing the olio with the "BACHELOR CLUB" Co. Lyceum, Philadelphia, Week April 1.

WALTJEN MILDRED

GEORGE THE COMEDY ACROBATIC NOVELTY. ED.

Mullen and Corelli

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"IF YOU CAN'T BE GOOD, BE CAREFUL."

ROGER IMHOF

Heading the Empire Show. DIRECTION HEUCK & FENNESSY.

"THE MAN WITH THE FUNNY SLIDE."

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FEATURED WITH FENNESSY'S "MISS NEW YORK, JR."
SEASON 1906-'07. INVITES OFFERS FOR NEXT SEASON.

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Grotesque Randolphs

ACROBATIC KNOCKABOUT COMIQUES.
"FUN IN A CHINESE LAUNDRY."
Managers wishing this high class act address VARIETY, Chicago Office, 79 S. Clark St.

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Working this season, this summer and next season. No lay offs.
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The World's Greatest Comedy Acrobats---Original. An Act That Can Close Any Bill and Make Good.

4--NELSON COMIQUES--4

Week April 1, K.-P. 125th St., N. Y. City. April 8th, K.-P., Jersey City. April 15th, Trent, Trenton, N. J. April 22nd, K.-P., 58th St., N. Y. City.
JACK LEVY, SOLE AGENT.

SPECIAL FEATURE FOR LADIES AND CHILDREN

Mme. EMMY

AND HER PETS
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Lena La Couvier

"THE STATELY SONGSTRESS."
With the Empire Show INVITES OFFERS FOR NEXT SEASON.
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Presenting Vaudeville's Funniest Act, "THE EXPRESSMAN"
39 Consecutive Weeks on the Pacific Coast since the Big Blaze. BOOKED SOLID.

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McGRATH AND PAIGE

Week March 25, Orpheum, Reading. Week April 1, Orpheum, Allentown.
Vaudeville's Refined Entertainers with the Banjo.

Mr. and Mrs. EDWARD H. KEMP

ORIGINAL ILLUSTRATED **"TALES OF THE WILD"** AN ARTISTIC WESTERN NOVELTY.
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HOWARD AND HOWARD

THE HEBREW MESSENGER BOY AND THE THESPIAN.
WILLIE HOWARD IS THE ORIGINAL HEBREW BOY
HAVE YOU EVER NOTICED HOW MANY ACTS HAVE BOYS IMITATING HIM?
BUT, OF COURSE, IMITATION IS THE BEST COMPLIMENT.
Booked Solid to March, 1908
Direction of MYERS & KELLER

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HEBREW COMEDIAN.
7th Consecutive Season with Hurtig & Seamon's "Bowery Burlesquers."

THAT NATURAL JEW COMEDIAN WITH THE BIG VOICE.

FRED. RUSSELL

En Route, "Nightingales."

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SINGING COMEDIENNE
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